

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

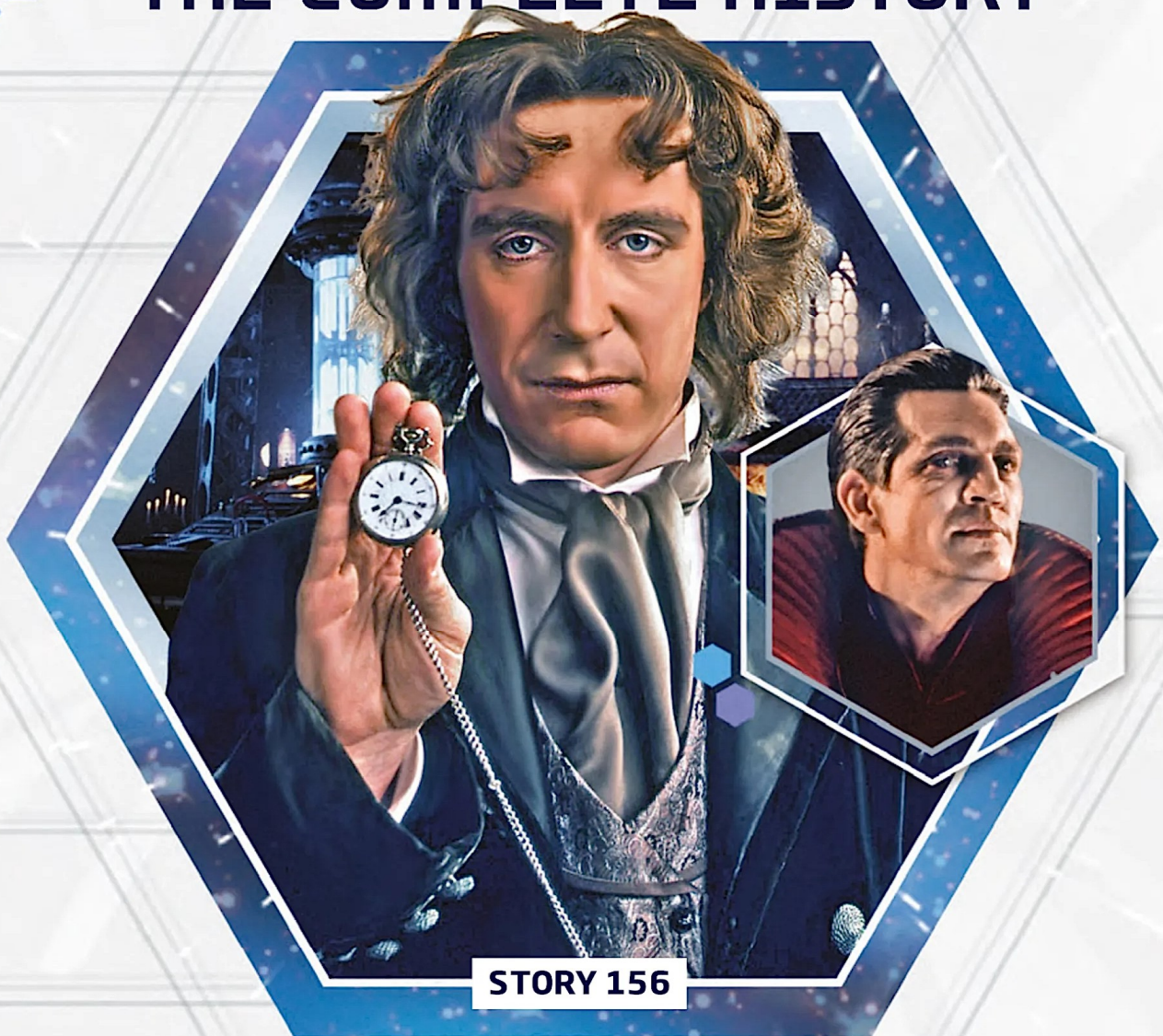
BBC

DOCTOR WHO



THE **EIGHTH**
DOCTOR

THE COMPLETE HISTORY



STORY 156

DOCTOR WHO
[THE TV MOVIE]





BBC
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WHO**

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DOCTOR WHO [THE TV MOVIE]

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**DOCTOR
WHO**
THE COMPLETE HISTORY

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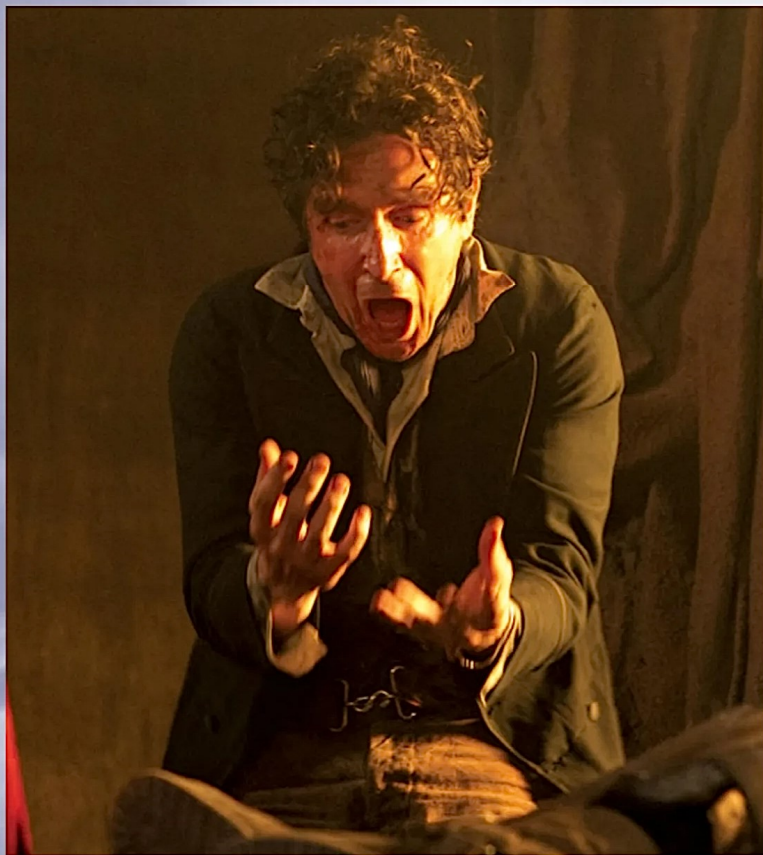
Welcome

The 1996 *Doctor Who* TV Movie is a unique and interesting chapter in the long history of the series, and is well deserving of having this entire volume devoted to it.

The TV Movie is, of course, the only TV adventure for the Eighth Doctor as played by Paul McGann. Or at least it was until 2013, when McGann returned for the 'minisode' *The Night of the Doctor*. In the TV Movie, we see the Seventh Doctor regenerate into the Eighth, and in *The Night of the Doctor*, the Eighth Doctor regenerates into the War Doctor. So, we have the bookends of the Eighth Doctor's

Below:

The last moments of the Eighth Doctor in *The Night of the Doctor*.



life – his 'birth' and his 'death' – with the events between a mystery. Or are they?

The TV Movie falls roughly in the middle of what is commonly known in *Doctor Who* circles as 'The Wilderness Years' – that long period between 1989 and 2005 when the series was off air. However, despite the lack of TV episodes, new *Doctor Who* adventures were plentiful at this time, in the form of novels, comic strips and, latterly, full-cast audio dramas.

Prior to the TV Movie, Sylvester McCoy's Seventh Doctor was still regarded as the current Doctor, so it was predominantly the Seventh Doctor that featured in the new, off-screen adventures. However, following the TV Movie, the Eighth Doctor was regarded as the current owner of the TARDIS and the ongoing novels and comic strip stories quickly adopted him. In 2001, Paul McGann returned to the role of the Doctor after five years, playing the character in a series of audio dramas which is still ongoing today.

The Eighth Doctor has featured in more than 70 novels, 30-plus comic-strip stories, and more than 80 audio dramas (and counting). He's met Cybermen, Daleks and Sontarans, as well as hordes of new monsters and villains. He's shared his adventures with many travelling companions, several of whom (from his audio adventures) were name-checked in *The Night of the Doctor*.

So, although his on-screen adventures have a combined running time of less than 92 minutes, the Eighth Doctor is actually one of the longest-running Doctors.

John Ainsworth – Editor



'THE EIGHTH DOCTOR
IS ACTUALLY ONE OF
THE LONGEST-RUNNING
DOCTORS.'

1996



'NOT SO MUCH A YOUNG MAN IN AN OLD
MAN'S BODY AS AN INNOCENT
CHILD, BLINKING WIDE-EYED
INTO A NEW WORLD.'

1996

1996

➤ *Doctor Who* [the TV Movie]

"I *t was on the planet Skaro that my old enemy, the Master, was finally put on trial. They say he listened calmly as his list of evil crimes was read and sentence passed. Then he made his last, and I thought somewhat curious, request. He demanded that I, the Doctor, a rival Time Lord, should take his remains back to our home planet – Gallifrey. It was a request they should never have granted."*

Skaro. The Master. The Doctor. Time Lords. Gallifrey. In the first minute of the *Doctor Who* TV Movie we are given pieces of information that the series took its first 11 years to drip-feed the audience with. And just in case there were still things

about *Doctor Who*'s mythology that we didn't know, which had been added to the series even later in its run:

"A Time Lord has 13 lives, and the Master had used all of his."

That's that cleared up. Not so much *Doctor Who* as *Doctor Here We Are Then*. Prior to the TV Movie, *Doctor Who* had introduced us to the Doctor through the eyes of ordinary people. In the first episode of *100,000 BC* [1963 – see Volume 1], the audience didn't meet the Doctor until schoolteachers Ian and Barbara did. In *The Power of the Daleks* [1966 – see Volume 9], Ben and Polly were as puzzled



Above:
The Seventh Doctor's appearance cements the TV Movie as part of the *Doctor Who* canon.

Right:
Chang Lee enters the TARDIS.

and suspicious of the new, mysterious man in the TARDIS as the viewers at home. The newly regenerated Third Doctor barely spoke in the first episode of *Spearhead from Space* [1970 – see Volume 15] while others tried to solve the mystery that surrounds him, and Nyssa and Tegan had to take control of the TARDIS in *Castrovalva* [1982 – see Volume 34] as the Fifth Doctor recovered from his recent transformation. So – debuting Doctors tend to take a while to bed in. In the TV Movie, we begin in the TARDIS with the Doctor. The audience hears the music he is listening to outside in the vortex as the TARDIS spins through time and space demonstrating to them that the outside and the inside belong to the same machine. And in case you were wondering quite what a police box was doing in the void: *“In all my travels through space and time, and nearing the end of my seventh life, I was finally beginning to realise that you could never be too careful.”*

Space and time travel, and Time Lords having multiple lives – that’s them covered

as well then. One thing is for certain, the makers of the TV Movie were eager for those not already *au fait* with the history of the Doctor to not feel alienated. In fact, the production had a long genesis where the Time Lords and Gallifrey were very much front and centre. The finished result certainly contains a lot less backstory than some of the mythology-heavy ideas that were mooted, but it still makes use of the Doctor’s status as an alien with a big backstory as the key to its dramatic potential. Events may take place on relatively present-day Earth, but the makers of this adventure want you to know that there’s a lot of history between the two major protagonists of this story, and that both of them are members of an ancient extra-terrestrial super race. Rather than luring the audience with tantalising hints about the central character, it tells us everything it possibly can about him (he even mentions his dad!) and asks us to be impressed enough to come along for the ride. It is certainly a way of capitalising on the show’s rich history, and an approach not really tried before.





Indeed, instead of us wondering who the Doctor is, it is *he*, not us, who spends much of the first half-hour of the movie unsure of the answer to that question. It's an interesting twist on the premise of the strange man of time travel – the first mystery his eighth incarnation has to solve is, “Who am I?” The refrain is an effective pun but it also helps the audience get to know the Time Lord as he gets to know himself. This gives Paul McGann's Doctor – not so much a young man in an old man's body as an innocent child, blinking wide-eyed into a new world – a chance to capitalise upon his incarnation's innocence and childlike curiosity.

Innocent abroad

With only an hour or so to impress himself upon us, the Eighth Doctor does a pretty good job. He gets a chance to run the gamut of emotions and transform from guileless and in-the-dark to dashing and heroic, via some of the

character's trademark eccentricities. He is brave and strange and funny and ‘British’, just like his predecessors: looking back it is easy to take this for granted but there's no reason that the hero wouldn't have been reinvented to fit more slickly into an American show. Characteristics unique to this Doctor include seemingly knowing everything about many random people he meets (he has foreknowledge of Grace's past and future and even tells Gareth – someone he encounters very briefly – which question to answer in an important exam). Presumably this is because he travels in time, meets a lot of people, and discovers what happens to them – but nonetheless one really has to applaud his eye for details for remembering the life-changing minutiae of random security guards and opera-loving surgeons.

The Doctor himself is an innocent abroad, a breezy romantic with a vulnerable streak. Elements of his character that persist from previous episodes and incarnations include his

Above:

Grace confirms that the Doctor has two hearts.



1996

abhorrence of violence (turning his gun on himself when confronting the traffic cop is a perfect encapsulation of this), his effortless eccentricity (suddenly realising that his shoes fit and doing a little celebratory dance) and his habit of stealing bizarre outfit combinations from a hospital (and he won't be the last Doctor to do this either). Things he has tended to do less often (ie never) prior to 1996 are kissing girls (post-regenerative excitement? Oh go on then), smashing down metal doors with super-strength (post-regenerative energy? Oh go on then), and not looking into the scanner before stepping out into the middle of a gang fight (no idea).

Snake symbolism

The latter, of course, was not done by the Eighth Doctor, but by the Seventh, in a continuity-cementing appearance from Sylvester McCoy that seems designed, nay determined, to assure viewers that this is still the show that had seemingly ended in 1989. It is fair to say that if that hadn't happened it is unlikely that fans would have embraced the TV Movie as part of the accepted *Doctor Who* canon. It also seems like a strange move for a series on the lookout for a new audience but it does mean that one thing is certain: the *Doctor Who* TV Movie loves *Doctor Who* the series, and so we have plenty of nods to the past, such as a multi-coloured scarf, some jelly babies and the sonic screwdriver.

We also get an iconic enemy for the Doctor to face. We don't see the Daleks, but we do hear them, and they've clearly been at the helm since they attacked 1963 London in *Remembrance of the Daleks* [1988 – see Volume 44]. But they're just another crowd-pleasing cameo, on hand to dispatch the story's principal nemesis, the

Master. Last seen in *Survival* [1989 – see Volume 46] struggling to overcome his inner feline (succumbing to the baleful influence of the Cheetah People whose essence had invaded his whole being), this version can easily be seen as a continuation of the same character. The conceit that the Master can steal bodies harks back to *The Keeper of Traken* [1981 – see Volume 33] and becomes a central theme of the story (which echoes the idea that the Master has run out of regenerations and needed to get some more). Like his predecessors, this Master can also hypnotise just by using his eyes and has a sly sense of humour. Eric Roberts is clearly enjoying himself in the role – especially latterly when he has “dressed for the occasion” – but there is a real sense that this Master has something gruesomely reptilian coursing through his veins. The snake symbolism also conveniently juxtaposes with the Christ-like aspect of the resurrected Doctor to lend their battle an epic, Biblical stature.

In a similar vein, on the side of the angels is the appropriately named Grace, the one-off companion. Her dynamic with the Doctor is closer to that found in a



screwball romantic comedy than anything seen in the show before. The pair also bears some resemblance to the leads in a show which wasn't around when *Doctor Who* was cancelled but which had made a huge impact since – *The X-Files*. Daphne Ashbrook's sceptical, red-headed doctor is a surrogate Agent Sully to the Eighth Doctor's wild-eyed, UFO-believing Fox Mulder. The fact that both shows were filmed in a Canada doubling for the USA means that the same feel is occasionally captured – notably when Michael David Simms' (himself a recurring shadowy FBI agent in *The X-Files*) Dr Swift burns a vital piece of evidence which proves the existence of aliens.


It is fair to say that the TV Movie production techniques are far in advance of the multi-camera studio VT process which had characterised the BBC run

Above:

Back once again with the renegade Master.

Left:

The Doctor regenerates.



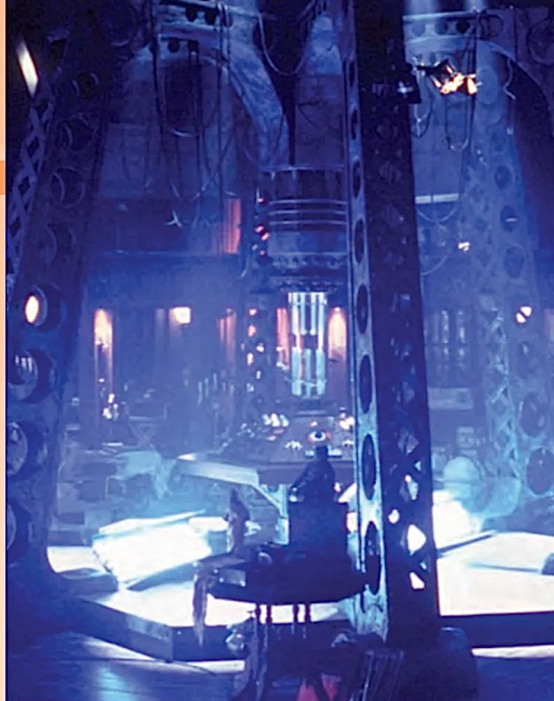
'SO MUCH OF WHAT HAPPENS IN THE
TV MOVIE HAS A THEMATIC AS WELL AS
A STORYTELLING FUNCTION.'

of the show. The eye-catching opening sequence, the regeneration scene juxtaposed with footage from *Frankenstein* and the massive TARDIS set were a sign of things come.

The TARDIS itself demonstrates a hitherto untapped skill – one which, when the episode aired, jarred with what had gone before but would later become more commonplace. At the end of the adventure, the seemingly dead Grace and Chang Lee, are, thanks to some temporal manipulation on the Doctor's part, brought back to life. He'd not done this to help Sara Kingdom in *The Daleks' Master Plan* [1965/6 – see Volume 6] and refused, when asked by Tegan and Nyssa in *Time-Flight* [1982 – see Volume 35], to cross his own timeline and rescue Adric who had sacrificed himself only shortly before. However, two people whom he has only just met are deemed saveable as a matter of course in the TV Movie. The resurrection theme is, of course, consistent with a thread running through the episode but it has far-reaching consequences for what is possible in terms of storytelling.

Special clock

Death and rebirth are what this story is all about. New Year's Eve is a thematically apposite setting – as the approaching millennium was viewed in some quarters with alarm. Computers would go haywire, the world would end, philosophical angst would grip us – that paranoia proves a useful hook for the adventure. Setting it literally at the death of one century and start of another ties in neatly with the story's obsession with the cycle of life. That the Doctor needs a special clock in order to stop the Master also underlines how important time is to the series. So much of what happens in



Left:
A lot bigger
on the inside!

the TV Movie has a thematic as well as a storytelling function.

Having been made across the pond, there are a number of elements of the TV Movie that wouldn't have been seen in a homemade production – indeed, on the initial UK broadcast, elements of the gunfight between Chang Lee and his friends and their rival gang were taken out, as was some of the Doctor's suffering on the operating table. Looking at it now, they, rather like the other 'big news' items (the Doctor and Grace kissing, the Doctor being half-human) don't really affect the story one way or the other. What we have is something that – the odd stylistic peculiarity aside – paves the way for the future of *Doctor Who*. ■

Below:
Chang Lee
and Grace
are returned to life
by the end of
the adventure.





DOCTOR WHO [THE TV MOVIE]

➤ STORY 156

In a bid to steal the Doctor's remaining lives, the Master causes the TARDIS to be diverted to Earth at the turn of the century. There, following his regeneration, the Doctor joins forces with Grace Holloway to thwart the Master's plan and save the world.



'THE TV MOVIE WAS
A SHOT IN THE ARM
FOR DOCTOR WHO
FICTION.'

Introduction

In 1989, the BBC decided to stop making *Doctor Who*, but in an attempt to quell the inevitable fan outcry, a promise was made. The series wasn't cancelled – the BBC was simply trying to find a way to bring it back bigger and better than ever. Seven years later, they made good on this promise, presenting the May Bank Holiday audience with a TV Movie.

The fact that it was made by Americans led some people to doubt its authenticity. But it's not just the lengthy sequence featuring Seventh Doctor Sylvester McCoy that earns this story a place in the official history of *Doctor Who*. As the only TV story of the 1990s it had a huge impact.

Two years after the final part of *Survival* [1989 – see Volume 46] aired, the Seventh Doctor's adventures continued in a series of books called *The New Adventures* published by Virgin. These were supplanted, when the TV Movie came along, with BBC Books issuing a new range centred on Paul McGann's Eighth Doctor. *Doctor Who Magazine's* comic strip – which had crossed over with *The New Adventures* and then started telling stories with old Doctors in the early 90s – also adopted this new Doctor. When Big Finish Productions started making audio adventures,

it eventually developed an ongoing series of stories starring Paul McGann as the Doctor. Even without a series to follow it, this TV Movie was a shot in the arm for *Doctor Who* fiction.

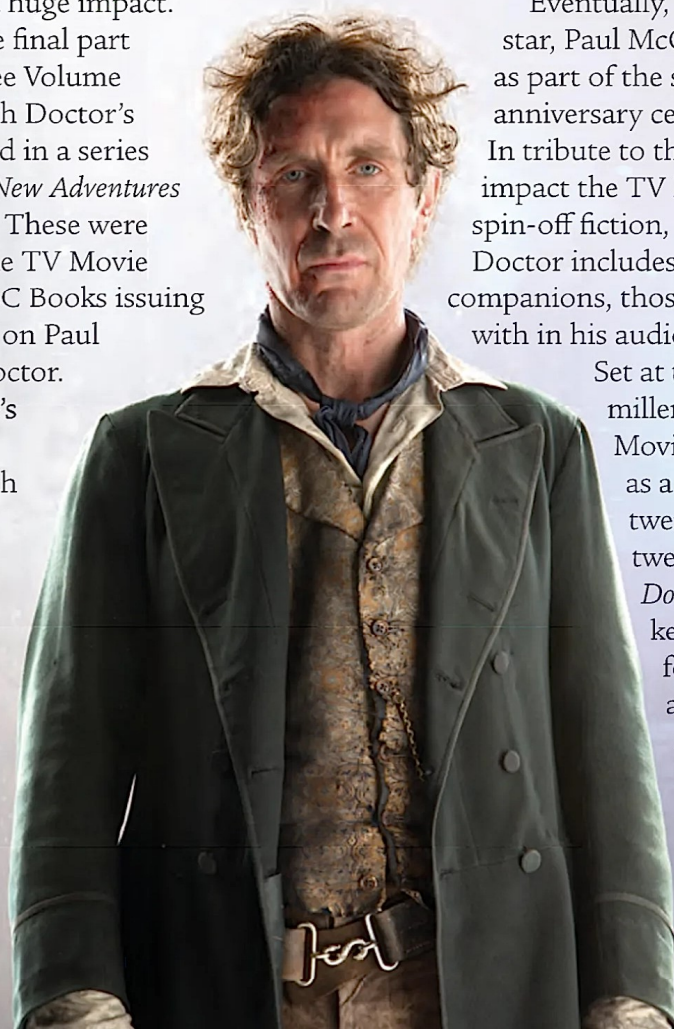
When *Doctor Who* did return to TV, it wasn't long before any last lingering doubts about the validity of the TV Movie were settled. *Human Nature* [2007 – see Volume 56] featured a drawing of the Eighth Doctor in John Smith's Journal of Impossible Things. Thereafter brief flashes of the Eighth Doctor were seen in stories such as *The Next Doctor* [2008 – see Volume 60] and *The Lodger* [2010 – see Volume 65], when we got a summary of the Doctor's past lives.

Eventually, the TV Movie's star, Paul McGann, returned as part of the show's 50th anniversary celebrations. In tribute to the huge impact the TV Movie had on spin-off fiction, the Eighth Doctor includes in a list of his companions, those he travelled with in his audio adventures.

Set at the turn of the millennium, the TV Movie not only acts as a link between twentieth and twenty-first-century *Doctor Who*, but kept things moving forward at a time when the series could have become all about reliving its past glories. ■

Left:

The Eighth Doctor as he appeared in the 50th anniversary minisode, *The Night of the Doctor*.



STORY

On trial on the planet Skaro, the Master requests that his remains should be taken back to his home planet. [1] The request is granted, and the Doctor stows his remains in a casket in the TARDIS and sets course for Gallifrey. But as the Doctor settles down to a cup of tea, and a good book, something oozes out of the casket and forces the TARDIS to make an emergency landing! [2]

In San Francisco, 1999, three youths are ambushed by a rival street gang. Two of the youths are shot, while the third, Lee, is saved when the TARDIS materialises in front of him. The Doctor emerges and is shot in the shoulder and the leg. Lee gets the Doctor into an ambulance – as something oozes out of the TARDIS keyhole. [3]

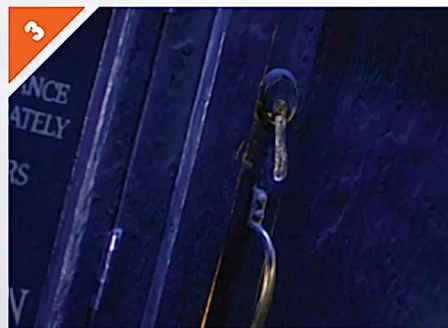
Lee gives the Doctor's name as 'John Smith' to the ambulance driver, Bruce. Doctor Grace Holloway is enjoying

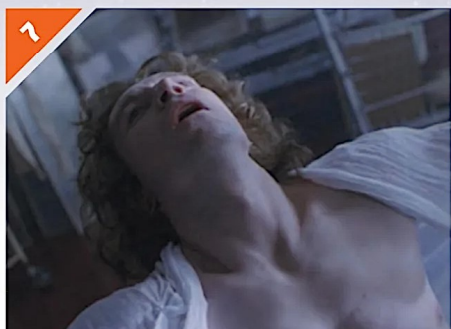
a night at the opera with Brian, her boyfriend, when her pager summons her to the hospital where she joins her colleagues to operate on the Doctor. The Doctor wakes up, saying he is not human and warns Grace to stop doing whatever she is about to do to him. He is anaesthetised, but when Grace inserts a probe into his artery he suffers a seizure. The probe snaps and the Doctor dies. [4]

The Doctor is taken to the morgue. Grace speaks to Lee, telling him that his friend didn't make it. Lee runs off with the Doctor's belongings.

Meanwhile, the ooze from the casket has hidden inside Bruce's jacket. In his bedroom, it turns into a worm and slithers into his mouth! [5]

Mortuary attendants Ted and Pete put the Doctor into a storage locker. While Pete passes the time by watching *Frankenstein* on TV, inside the locker, the Doctor regenerates into a new body. [6] Pete hears a banging from inside the locker – and the new Doctor bursts out!





Pete faints. The Doctor staggers into a disused ward and, seeing his reflection, he screams out, “Who am I?” [7]

As dawn breaks, Lee examines the Doctor’s belongings and finds the TARDIS key. The Doctor helps himself to some clothes from the staff lockers at the hospital, selecting a Wild Bill Hickok fancy dress costume. Bruce’s wife Miranda wakes up to find her husband is no longer himself; he now wishes to be called ‘Master’. He kills her. [8]

Pete shows Grace the empty locker in the morgue. She returns to her office, where the hospital administrator, Swift, despite Grace’s objections, burns the Doctor’s X-rays, destroying the only proof that he was ever there. Grace quits and goes to her car. The Doctor follows her and gets in the back. Grace is astonished as he pulls the probe out of his chest: [9] “I have two hearts. You have to get me out of here before they kill me again!”

The Master visits the hospital, asking a nurse, Curtis, what happened to the man

who was brought in last night. Curtis explains that his body was ‘stolen’.

Grace returns home to find that Brian has removed his belongings and has moved out. As Grace listens to the Doctor’s two hearts, he explains that he has 13 lives. [10]

Lee uses the key to enter the TARDIS, where the Master is waiting for him.

Grace gives the barefoot Doctor a pair of Brian’s shoes. Night has fallen, and they go for a walk in the park. The Doctor shares a memory of seeing a meteor storm with his father on a warm Gallifreyan night.

The Master promises Lee wealth and power in return for his help, and leads him into the TARDIS Cloister Room. [11] At the centre is its power source, the Eye of Harmony. The Master forces Lee to look into a beam of light, which causes the Eye to open...

In the park, the Doctor is overjoyed to get his memories back. “I know who I am!” He kisses Grace in delight. [12]

The Master and Lee see a projection of the new Doctor. [13] Looking through the Doctor's eyes, they see Grace.

The Doctor tells Grace that the Master intends to steal his body. But if the Eye of Harmony isn't closed, the planet will be sucked through it and to close it, he will need an atomic clock to fix the timing mechanism of the TARDIS.

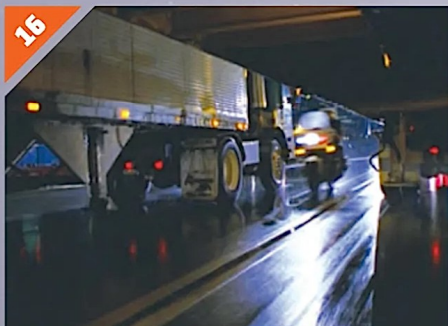
Grace finds it hard to believe all that the Doctor is telling her and, concerned about his mental health and her own safety, returns to her house and locks the Doctor outside. She calls an ambulance to take him to the psychiatric department of the hospital. The Doctor proves that the Eye of Harmony is open by walking through a window, the glass liquefying around him. [14] The television news reports on rising tides and rivers, then mentions a new atomic clock about to be started at the Institute of Technological Advancement and Research. The ambulance arrives and the Doctor tells the driver to take them to the Institute.

He doesn't realise that the driver is the Master wearing sunglasses!

The ambulance gets stuck in a traffic jam and the Master's glasses fall off, revealing his snake-like eyes. He spits a burning, gelatinous substance at Grace and the Doctor blasts him with a fire extinguisher. [15]

When the ambulance is forced to stop, the Doctor and Grace steal a police motorcycle and drive off. The Master and Lee give chase in the ambulance but the Doctor evades them by steering between two oncoming trucks. [16] However, when the Doctor and Grace reach the Institute, they discover that the ambulance has got there first!

A party is being held inside the Institute to celebrate the activation of the world's most accurate clock. The Doctor and Grace are interrupted by Professor Wagg, who declines to allow them to examine the clock more closely. The Doctor shares a secret with him – "I'm half-human. On my mother's side." [17]





The Doctor and Grace sneak over to the clock and the Doctor removes the beryllium chip. Then they spot the Master and Lee among the guests. The Doctor sets off the fire alarm and while the guests flee the Doctor and Grace escape by descending down the outside of the building from a fire hose. [18]

The Doctor and Grace go to the TARDIS and unlock it using a spare key. Inside, a bell is tolling, warning that the TARDIS is dying. The Doctor fits the chip into the console and the Eye closes. But whatever is happening can no longer be stopped by just closing the Eye. They will have to go back in time to before the Eye was opened. But before they can do that, Grace knocks the Doctor out! [19]

He wakes up in the Cloister Room strapped to a gurney. Lee explains that the Master is going to make him rich and then the Master enters, dressed for the occasion. He orders Grace, who is under his command, to fix a surgical halo onto the Doctor. [20]

Lee realises that the Master has lied to him, so the Master kills him and releases Grace from his control so that she can open the Eye of Harmony instead. The Doctor and the Master are locked in beams of light as the Master begins to steal the Doctor's lives. [21] Grace runs into the console room, and reroutes the power from the Eye into the TARDIS.

The TARDIS travels back to before the Eye was opened. [22] Grace returns to the Cloister Room and releases the Doctor – but the Master hurls her off a balcony, to her death. The Master is sucked into the Eye, refusing the Doctor's help. [23] The Eye then restores Lee and Grace to life before closing.

The Doctor lands the TARDIS back in San Francisco. The Doctor tells Lee to avoid the city next Christmas and the youth runs off. He then asks Grace to come with him; she asks him to come with her instead. They kiss, then the Doctor departs in the TARDIS and settles down to another cup of tea. [24]

Pre-production

On Wednesday 12 July 1989, Sylvester McCoy and Sophie Aldred were in rehearsals at the BBC Rehearsal Rooms in Acton for the first studio session on *Ghost Light* [1989 – see Volume 46], the final serial in production for *Doctor Who*'s 26th series. Meanwhile across London at Wood Lane, Roger Laughton, director of co-production at BBC Enterprises, received a telephone call from Philip Segal of Columbia Pictures Television in Burbank, California, expressing an interest in *Doctor Who*.

Born in England, Philip Segal grew up in Southend and watched the first episode of *Doctor Who* with his grandfather in Hendon

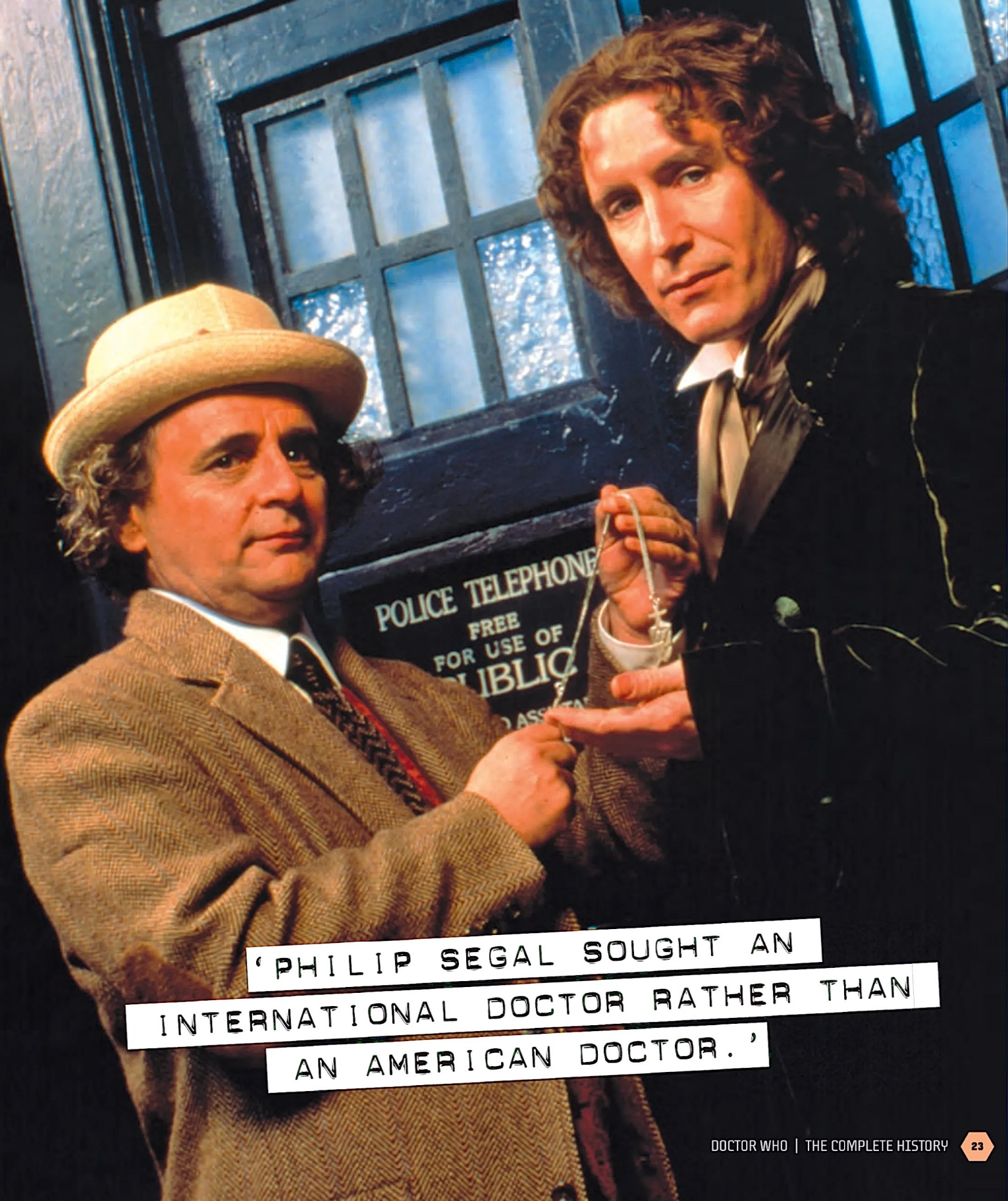
in 1963; he very much enjoyed William Hartnell and Patrick Troughton as the Doctor. In 1976, Segal moved to San Diego in the USA, and continued to watch the show in syndication. His early career was as a literary agent for ICM finding new writing talent, from where he moved to Columbia Pictures Television in 1985, taking over as director of drama development, with projects such as *Peaceable Kingdom*, *Hardball* and the UK-based co-production *Outpost* under his auspices.

An American audience

Viewing some recent episodes, Segal felt that the new instalments looked tired in comparison with the serials he remembered fondly from his childhood; he believed that American series such as Irwin Allen's *The Time Tunnel* and a new NBC/Belisarius/Universal series called *Quantum Leap* all stemmed from *Doctor Who*, and saw the Allen series of the 1960s as having a similar style. As a personal project, Segal had decided that he wanted to develop *Doctor Who* for an American audience, to screen on a US network as either a BBC co-production or a series which could be licensed by the BBC and then sold back to the Corporation to screen in the UK. Indeed, Segal had already suggested the series to Rick Hull – the director of dramatic series development at the ABC network – the previous week and received interest in it. Laughton was amazed that Columbia would be interested in such a property, but recommended that he should also speak to Mark Shivas,

Below:
Philip Segal
with the stars
of the TV
Movie, Daphne
Ashbrook and
Paul McGann.





'PHILIP SEGAL SOUGHT AN
INTERNATIONAL DOCTOR RATHER THAN
AN AMERICAN DOCTOR.'

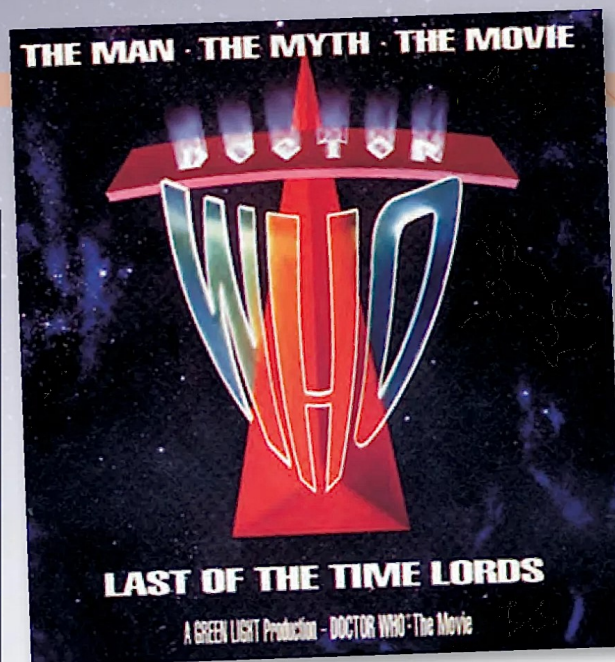
Right:

The promotional poster for the proposed *Doctor Who* cinema movie.

the BBC head of television drama. Shivas listened to Segal's proposal but indicated that since the current series was about to conclude production, it would be some time before a decision on a new co-production venture could be taken. Furthermore, Shivas indicated that *Doctor Who* – which had been attracting low ratings in recent years – now had few champions at the BBC. He in turn referred Segal to Peter Cregeen, the head of drama series whose department handled the show.

In a subsequent fax that day, the initial questions which Segal asked Laughton concerned *Doctor Who*'s current budget, associated licensing agreements, and how the BBC would react to the idea of an American actor playing the Doctor. At the same time, Segal indicated he would aim to produce a pilot episode at a cost of around two million dollars, to be followed up by a series of one-hour episodes budgeted at just less than a million each; these shows would have an updated format and so bring *Doctor Who* to a vast new audience. Segal was then able to write to Hull on Thursday 13 July to say that his preliminary discussions with the BBC had gone well, and they now needed to establish rules. One key area was about casting the lead role as Segal himself ideally sought an 'international' Doctor rather than an American Doctor which ABC might request.

Segal's initial approach and financial pitch came at a time when the future of *Doctor Who* was somewhat vague. The 1989 series did not start transmission until early September, and until reaction to it could be assessed the BBC would not give the go-ahead for a further series. Producer John Nathan-Turner was keen to move on, as he explained in *The Sunday Mercury* on Sunday 13 August, and his script editor Andrew Cartmel was due to leave at the



end of August to take over the same post on the major BBC1 drama *Casualty*.

By a lucky coincidence, Segal was getting married on Sunday 6 August and would be spending part of his honeymoon in London, staying at The Ritz from Wednesday 9 to Sunday 13; the producer contacted Laughton to arrange a meeting during his holiday. The lunch meeting with Laughton and Cregeen, was quite successful and – after Segal had completed his honeymoon around Europe and returned to Burbank – Laughton contacted him on Wednesday 23 August to say they should put together a development deal between Columbia and the BBC. This would ensure that some 'real dollars' were spent to bring the relaunched show back with 'maximum impact'. Segal responded on Monday 28, saying that he was determined to 'preserve the spirit of the original format' while saying that the format would have to be updated for the 'twenty-first century'; Segal also requested a video copy of *City of Death* [1979 – see Volume 31] as this serial was 'as close to a US-type produced episode as I've ever seen'. Segal was keen to have a story developed internally at Columbia, but on Wednesday 30, Laughton pointed out that any such treatment would have to be agreed with the BBC.

By the end of August 1989, it was becoming clear that *Doctor Who* would not be returning to BBC1 in 1990. Cregeen felt that the series now compared badly to imported American science-fiction series which had a larger budget behind them; furthermore, few BBC executives had any love for the series. On Wednesday 30 August, Nathan-Turner finally indicated to publisher WH Allen that it should look at commissioning original *Doctor Who* novels for when there were no further television scripts to novelise. Then, on Monday 11 September, the producer formally informed the current Doctor, Sylvester McCoy, and Sophie Aldred, who played his companion Ace, that the options for a 1990 series were not being taken up. In the coming weeks, the production office would close.

At this time, there was a move at the BBC for a variety of series to be made by outside companies – one of the first being *The Paradise Club* made by Zenith Films which – following a pilot filmed in November 1988 – debuted in September 1989. Several other companies stated that they were interested in bidding for *Doctor Who*: Saffron Productions led by former story editor Victor Pemberton and actor David Spenser, GAIA Productions under

Chris Leach, and Coast to Coast (who had held the licence to do a *Doctor Who* cinema film since Tuesday 30 June 1987) among them.

Pitching to the networks

On Wednesday 27 September, Segal wrote to Laughton confirming that a network was now interested in *Doctor Who* and that it could produce a one-hour or two-hour pilot and a series which would make his ‘25-year dream’ come true. On Wednesday 11 October, Segal informed his colleagues at Columbia that he would like the company to enter into negotiations with the BBC over *Doctor Who*, with 20th Century Fox Television – who had just debuted the Kenneth Johnson science-fiction cop drama *Alien Nation* in the fall season – now taking an interest in the series. A proposed six-month development deal was then sent to the BBC by Columbia on Wednesday 18. On Wednesday 25, Segal indicated that the ‘selling season’ was rapidly closing and he was keen to pitch to the networks by Wednesday 15 November. However, Columbia’s initial proposal was not what the BBC was looking for, and on Friday 27 October, Laughton indicated that a decision would be deferred until 1990. Although impressed by Segal’s ideas and enthusiasm, the BBC wanted a greater involvement in the project and this would take far longer to arrange.

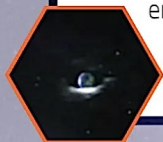
During November, Segal had been in contact with Daltenrays Limited, the London-based company that had a licence to make a *Doctor Who* movie from the BBC with Coast to Coast. The film’s producer, Felice Arden, exchanged notes on the show’s popularity in America, and Segal warmly shared his vision that a successful project for this market should ‘return to

Left:
The Doctor
meets Dr Grace
Hollaway



Connections: Second star to the right

➤ The Doctor tells Grace and Lee that Gallifrey is 250 million light-years away (a 10-minute trip in the TARDIS, apparently), whereas in *Terror of the Autons* [1971 - see Volume 16], the Time Lord emissary had given the distance as 29,000 light-years.



the beginning' of the Doctor's travels. However, Segal did not like Daltonrays' proposed movie script - *Doctor Who: The Time Lord* by Johnny Byrne - and saw his project as lying in a different direction from the film which was planned to start shooting in March 1990.

Nevertheless, in early December Segal had had a meeting with Arden and her co-producer Peter Litten and had found more common ground between their visions - sufficiently

so that on Thursday 14 December, Segal asked the BBC if Columbia could enter into the movie as a joint venture to air in the US as a TV pilot and have a theatrical release in the UK. Laughton responded five days later saying that while the BBC had approved the movie script, any involvement of Columbia's could still only be for a cinema movie and not a TV pilot. In the meantime, Coast to Coast was busy denying that Donald Sutherland had been cast as the big-screen Doctor, as reported by some of the popular press.

On Tuesday 16 January 1990, Segal requested 12 old *Doctor Who* serials from BBC Enterprises to help assemble a presentation, this time for the CBS network; in particular he asked for adventures starring Tom Baker as the Fourth Doctor, plus the regeneration from William Hartnell's First Doctor to Patrick Troughton's Second Doctor. On Friday 19, Segal had a meeting with a visiting Laughton which he saw as very positive; the BBC and CBS seemed keen to produce a pilot. Following this up on Monday 22, Segal confirmed that CBS was keen to move ahead, and the following Friday attempted to get Laughton talking to CBS as well as



asking for marketing and publicity material. On Monday 29 January, Laughton informed Segal that he should deal with the series' original producer Verity Lambert, who was representing the BBC's interests in *Doctor Who*; he also confirmed there were no other active proposals being considered. Suggesting that Segal came to London in March to meet Lambert, Laughton gave the go-ahead for development with CBS, but with certain caveats regarding distribution rights, a broadcast start date of autumn 1991 and the BBC having a say in the programme lengths (possibly wanting the shows to remain at 23 minutes as opposed to the 46 minutes of a commercial one-hour slot). Laughton rapidly attempted to set up a meeting with Lambert, fitting in around her schedule in Australia supervising the series *The Boys from the Bush* which had been commissioned from her company Cinema Verity by BBC1.

Cregeen contacted Segal on Monday 5 February to say that he and Shivas would



positive meeting – Segal’s long-held dream for *Doctor Who* would not continue under his control. Instead, he would find himself guiding ABC shows such as *thirtysomething*, *Twin Peaks*, *The Young Riders* and *China Beach*.

Renewed discussions

Over a year passed. In June 1991, Segal was on the move again. After a year at ABC, he took up a vice president role at Amblin Entertainment, the company owned by the successful movie director and producer Steven Spielberg. At Amblin, he would again work on a variety of series including the science-fiction show *Earth 2* for NBC which debuted in 1994. However, *Doctor Who* was still dear to his heart, and so Segal asked Spielberg for permission to pursue this as a project. Intrigued, Spielberg gave his blessing. On Wednesday 5 June 1991, Segal renewed discussions over the show with Shivas at the BBC. Shivas received the letter warmly five days later and asked Segal to send more details – although it seems that the Amblin proposal did not move forward for several months.

The new year of 1992 finally saw renewed activity from Amblin, with Segal now having interested Universal Television in the notion of producing a pilot; at this point, Universal was the main source of funds for Amblin. Tony Stern of BBC Children’s International discussed the series with Jim Brock of Universal on Monday 6 January, and on Thursday 9 clarified some of the issues regarding ownership of characters and monsters.

be visiting Los Angeles and suggested a breakfast meeting on Monday 26 February. Segal also had a positive phone conversation with Lambert the same day, and proposed that she should visit him in Los Angeles during her return trip from Australia to London at the start of March, possibly joining them in the pitch to CBS. Unfortunately, this did not fit in with Lambert’s revised schedule. Segal continued to push for a deal with the BBC, but Enterprises decided to wait until after his meeting with Shivas and Cregeen. On Wednesday 21 February, Segal requested a copy of the documentary *Whose Doctor Who*, a 1977 edition of BBC2’s *The Lively Arts*, as research into the series’ background and appeal.

However, on the day of his LA meeting with Shivas and Cregeen, Segal formally resigned from Columbia. On Monday 12 March he would be taking up the post of director of current programming for ABC. It seemed that – despite the

Left:
Gangsters – the Master and Chang Lee.

Connections: Screwed on

▶ The sonic screwdriver makes its first appearance in the series since the previous model was destroyed in *The Visitation* [1982 – see Volume 35]. This makes the TV Movie the one and only time that the Seventh Doctor is seen to use the device.



On Monday 20 January, the BBC informed Segal that he should contact Cregeen to start discussions about a co-production series again. Segal then wrote to Cregeen on Wednesday 29, asking for his advice on the next step they needed to take; at this point, Cregeen had been due to take part in a debate about the future of *Doctor Who* on the BBC1 feedback show *Biteback* on Sunday 12 January, but this had been deferred. With no response from the BBC, Segal wrote again on Thursday 19 March, and finally received a brief response from Cregeen dated Monday 27 April. Unfortunately, although Cregeen recalled Segal's enthusiasm from August 1989, he felt that 'a new series is premature' and that *Doctor Who* still needed to be off the air for a while. The BBC had not ruled out doing another series in-house. Deflated, Segal responded on Wednesday 6 May, agreeing to be patient and hoping Amblin would be kept in mind for *Doctor Who* since 'we remain its biggest fan'. Some weeks later, Segal found a prospective co-producer when he was contacted by Peter Wagg, another LA-based Brit with whom he had worked before.

Born in Britain, Peter Wagg started off as an account supervisor in an advertising firm before joining Chrysalis Records in 1978, under the banner of which he started to develop television projects from 1982 onwards. One project was *Max Headroom*, a British pilot for Channel 4 which then spawned an American series, and allowed Wagg to set up his own company of Yertez Productions. As well as commercials and pop promotions, Wagg started

to develop shows for Warner Bros, including *Cyber-force: The Next Step*, before writing and producing *The Party Machine* for Paramount.

Wagg had heard from Arden about the Daltenrays' *Doctor Who* project which prompted his approach to Segal, and he was to become the producer's most significant ally in forging ahead with the co-production.

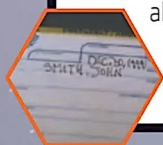
Co-production deal

After months of silence between Amblin and the BBC, on Wednesday 23 September Segal faxed Shivas to say that Wagg would be visiting London in late October, and he would like the two to meet to 'open some dialogue' on Amblin's behalf. With Green Light's (formerly Coast to Coast) film again apparently making progress, Wagg pursued the meeting, calling Shivas on Thursday 8 October to arrange to see him in London on Wednesday 21. After the meeting with Shivas and head of BBC Enterprises James Arnold-Baker, Wagg informed Segal that the BBC's reaction to the Amblin deal was positive. Hearing that Arnold-Baker was due to visit New York in the second week of November, Segal attempted to set up a meeting with him; he also had a productive phone call with Arnold-Baker on Wednesday 28 October.

Arnold-Baker supplied the issues which the BBC had on a co-production deal to Segal on Tuesday 3 November, prior to his meeting with the Amblin producer in New York the following week; the BBC was very interested in any role taken by Steven Spielberg himself as well as licensing and merchandise matters. With the new information, Segal now courted support from within Amblin, pitching the popularity of *Doctor Who* in the US

Connections: AKA

➤ When obliged to give the Doctor's name when filling in a form at the hospital, Chang Lee uses 'John Smith', an alias often used by the Doctor since *The Wheel in Space* [1968 - see Volume 12], although Lee would have no way of knowing this.





to Tony Thomopoulos as a project to carry on the success of *seaQuest DSV*, a science-fiction format they had sold to NBC for development. The New York meeting went well, and after Arnold-Baker returned to London, he met again with Wagg the following week, along with Shivas and Arnold-Baker's successor at BBC Enterprises, Tony Greenwood. Returning to LA at the end of November, Wagg indicated to Segal that everything looked good for a BBC deal.

Amblin's legal representatives began the long negotiation process with BBC Enterprises on Friday 4 December, and immediately identified a number of areas where Amblin and the BBC would be in conflict; the BBC wanted approval rights on many aspects of a show – notably the programme 'bible' (or format document) – and also stated its position on many monetary issues. The BBC reiterated that it saw Segal as being the 'key man' on the project. Wagg responded to Greenwood

on Tuesday 8, giving some of Amblin's counter-suggestions on various issues so that a formal agreement could be drawn up. There was then further discussion of an agreement with Pamela Jones of Lionheart, the BBC's North American distribution company, saying that the BBC would want its own executive producer on the '22-hour' series; this missive on Wednesday 16 December indicated that all parties wanted to clinch a deal by the end of January 1993. Before departing for London over Christmas, Wagg submitted to Segal the terms for Yertez Productions, to produce the series' bible for *Doctor Who*, with himself credited as an executive producer.

As 1993 arrived, Segal arranged a meeting with the MCA Universal studios regarding *Doctor Who* for Monday 11 January, and also purchased books such as *Doctor Who: The Early Years* by Jeremy Bentham and *The Gallifrey Chronicles* by John Peel so he could read up on the

Above:

Troubled times for Grace and the Doctor.



Above:
An eventful
New Year's
Eve for Grace
Holloway.

series. Amblin's legal firm continued negotiations, sending Lionheart a counter-proposal on Thursday 21 January. The next stage was another meeting in California with Greenwood visiting Segal on Friday 5 February, and coming away very impressed with Amblin's proposals. On his return to London, Greenwood set about arranging another discussion with Cregeen or Shivas in LA, and also hurried along the negotiation process. A draft deal was set for Amblin's perusal on Tuesday 23 February – but a number of points in this, notably development costs and distribution, were seen as unacceptable by Spielberg's company.

A positive piece of news for *Doctor Who* fans was the announcement of Friday 26 February in which Alan Yentob was named the new BBC1 controller; appointed as BBC2 controller in November 1987, Yentob had been involved in the successful purchase of *Star Trek: The Next Generation* which aired from September 1990 and from 1992 his channel had been home to various runs of archival *Doctor Who* repeats.

Meanwhile, discussions over money between Amblin and BBC Enterprises continued through the first week of March – the main sticking point being Amblin's development fee. This budgetary

situation was complicated by the fact that Universal Studios had a 50 per cent interest in any Amblin television projects. Greenwood attempted to get a response to the proposed deal submitted in January, but found that Segal was unhappy with several clauses; this situation was also upsetting for Segal, who felt that after three years he was no further forward with his concept. Greenwood was away from his office for the latter part of March, but after his return he faxed Segal on Tuesday 30 March. In this message, Greenwood regretted that the BBC and Amblin could not find a 'common deal language' regarding *Doctor Who*, and doubted that such a deal would be struck.

30th anniversary

Around April 1993, Segal was heavily involved with the launch of *seaQuest DSV*, and was giving set tours to a number of visiting British TV executives who might purchase the series, including Yentob and Will Wyatt, managing director of the BBC, plus Marcus Plantin of ITV. Segal lost no opportunity in discussing his desire to bring *Doctor Who* back to television with the BBC1 controller and arranged an introduction to Spielberg. Meanwhile on Wednesday 14 April, Yentob was the phone-in guest on BBC1's *Good Morning with Anne and Nick*; when a caller asked about plans for *Doctor Who*'s anniversary, he indicated simply that he was not ruling out the series' return.

After a few weeks, Amblin revised its attempts to clinch a deal, and a new proposal was sent to BBC Enterprises' lawyers on Wednesday 21 April. Since May 1992 though, BBC Enterprises had been developing its own revival of the series in what had originally been planned as a direct-to-video special to be released

around *Doctor Who's* 30th anniversary in November 1993; by May 1993 the plan was for this story – then referred to by the cover title of *The Environment Roadshow* and written by Adrian Rigelsford and Joanna McCaul – to be filmed during November and December for a 1994 release. However, around mid-May, Cregeen contacted BBC Enterprises and indicated that ideally BBC1 would like to broadcast the Special to tie in with the anniversary in November 1993. Production then continued on the Special, now entitled *The Dark Dimension* and then *Lost in the Dark Dimension*, to this new deadline.

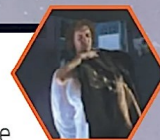
During June, Segal had been talking with James Graham of Lumière, who had become partners in Green Light's movie deal. Graham again suggested that the movie and new series of *Doctor Who* could become a single entity, while Segal wanted to keep the two projects separate but was concerned about any impact the film might have on his own venture. Around this time, Green Light was also in discussions with Leonard Nimoy about handling two weeks of pre-production on the movie; Segal contacted Nimoy regarding this, and the director subsequently left the project.

With the recent changes in BBC personnel, Segal revived his own plans for an Amblin series; prior to this, BBC Enterprises prepared an announcement about its 96-minute *Doctor Who* Special on Thursday 10 June; this would now be made in September for a November transmission. Meanwhile, Segal had met Yentob on Friday 11 June, and wrote to the BBC1 controller to offer any help with an Anniversary Special. After speaking to Greenwood about *Lost in the Dark Dimension* on Monday 14, Segal received an outline of its plot so that he could give his comments. Segal felt that the story did not show *Doctor Who* 'in its best light' and that its demands would exceed its budget. Furthermore, the Amblin producer did not want anything to happen before the hoped-for BBC/Amblin relaunch. As a counter-proposal on Tuesday 15, Segal suggested spending the budget allocated to *Lost in the Dark Dimension* on a retrospective programme from London with VIPs discussing the series, and lavish reconstructions of sets and monsters – this could be simulcast around the world and would generate publicity for the Amblin venture.

As pre-production on the Special – briefly entitled *The Dark Dimension* again – began at the end of June, Segal was engaged in more fruitful discussions with Yentob, and requested a variety of material from Greenwood, including a tape of *Logopolis* [1981 – see Volume 33], old press material and photos of the TARDIS interior. Cregeen asked that a synopsis and list of cast and crew for the Special should be sent to Segal to keep him

Connections: Hero's outfit

► The clothes that the newly regenerated Doctor selects to wear from the staff lockers at the hospital are a fancy dress outfit based on the attire of Wild Bill Hickok. A notorious folk hero, Hickok (1837-76) was known for his escapades – both real and imaginary – as a soldier, spy, gunfighter and showman in the American Old West.



Left:
The Master dresses to impress.



informed of developments with *Doctor Who*. A concerned Segal subsequently asked to see a copy of the script for *The Dark Dimension*, and immediately had fears that the bad reception of such a low-budget venture could seriously affect the co-production deal to bring the series back on a permanent basis. Cregeen understood these concerns and discussed them with Greenwood.

Development project

Although Segal believed that it was his unease regarding *Lost in the Dark Dimension* which led to the project's cancellation on Friday 9 July, the venture was shelved due to budgetary reasons. Subsequently, Segal renewed correspondence with Yentob on Tuesday 20 July, saying that a pitch to the networks needed to be made soon and asking what the BBC's intentions were. Friday 23 saw Segal discussing the creation of a bible with Greenwood and outlining how – if this work began at the start of August to strike a deal with the BBC two weeks later – the networks could be approached at the beginning of October. Segal also requested copies of *The Three Doctors* [1972/3 – see Volume 19] and the video release *The Pertwee Years* for research in late July. Finally, on Friday 30 July, Greenwood was able to confirm to Segal that the board was happy to go ahead with the development project, and outlined a new set of suggestions in response to Amblin's January proposal. Unfortunately, this ignored the later correspondence and meant more delays while Amblin's legal team commented on the offer. With a conference call between Amblin and Enterprises scheduled for Monday 9 August, Segal and his team attempted to formulate a deal suitable for both



parties, commenting to Greenwood on Thursday 5 that he felt they were close to an acceptable compromise.

With agreements now in sight, Segal outlined various series production schedules to Greenwood on Tuesday 10 August, adding that he had met with Michael Crawford, the musical star who found fame in the BBC sitcom *Some Mothers Do 'Ave 'Em*. Then in Los Angeles starring in *The Phantom of the Opera*, Crawford had been given a copy of the book *Doctor Who: The Sixties* and was 'very, very keen' on the series project.

A new BBC proposal was sent to Amblin's legal team on Monday 16 August, while Segal attempted to secure a sonic screwdriver prop for himself from Enterprises three days later. Amblin considered the offer and Segal began dealing with Universal's entry into the production with a view to getting Yentob talking directly to Tom Wertheimer, executive vice-president of MCA; the phone call between the pair took place on



Left:
The Dark Dimension's
author Adrian
Rigelsford
with director
Graeme Harper.

Thursday 9 September, and Universal was soon firmly on board.

By now, rumours of an American party being interested in the series began to circulate in the British press, concurrent with the show's anniversary celebrations which included a Children in Need charity Special, a series of repeats on BBC1, and documentaries about *Doctor Who* on radio and television. Back in America, although the proposed deal between the BBC and Amblin was developing well, the agreement did not suit MCA exec Edward Masket who required a higher level of involvement with the series; Masket listed his reservations to Greenwood on Thursday 30 September. At the start of October, Greenwood and Yentob indicated that they wanted to work with Segal to establish if they could meet Universal's requirements or not. On Monday 11 October, Masket felt that the BBC terms were not practical for Universal, and that Amblin should approach other studios with its project. The first rumours of the Americanised casting for a new TV

series began with the *Daily Star's* claim that *Baywatch* star David Hasselhoff would be the new Doctor on Tuesday 26 October; the name Steven Spielberg was now linked with the 'multi-million pound TV series' along with ex-*Benny Hill Show* Angel Louise English as the Doctor's assistant. The next day, an outraged *Times* said that the series was 'quintessentially of this realm [and] the cultural theft has got to stop'.

In California, Segal was kept apprised of all the UK press coverage by Greenwood. After almost two years, the BBC went public over the Amblin deal on Thursday 28 October, with *Doctor Who Magazine* editor Gary Russell joining Greenwood on the BBC's *Breakfast Time* to give their comments. The same day, the Hasselhoff rumours were dispelled on Jakki Brambles' show on BBC Radio 1. Over the next couple of months, press reports rumoured a 22-episode series with a budget of one million dollars per episode.

Universal deal in sight

By the start of November, Segal felt more confident about coaxing Universal back into a deal and Masket and Greenwood were again in discussion. Having heard the news of the Amblin deal, various writers, actors, musicians and directors contacted the producer to offer their services for the new series; one of the first was Johnny Byrne, the former writer on the BBC series and author of several drafts of the Daltonrays' *Doctor Who* film script, who approached Segal on Sunday 28 November.

At the start of December, Segal was positive that a deal was in sight with Universal. A writer/executive producer for the project was assigned in the form of John Leekley, a Universal staff writer who had approached Segal early in 1993

with a series proposal of his own, and then noticed all the *Doctor Who* items in Segal's office. Although Segal was keen to use former *Doctor Who* script editor and writer Terrance Dicks – whom he had met in London by this time – Universal wanted one of its staff on the project, or at least a writer who was established with credits on American television. Leekley had a good track record on shows such as *Miami Vice*, *Nightmare Cafe* and pilot scripts for *The Omen*, *Knight Rider 2010* and *Kindred: The Embraced*, and Segal was impressed with Leekley's recent MCA Universal TV movie *In the Company of Darkness*. Also coming on board the project was designer Richard Lewis; Lewis had worked with Segal on *The Young Riders* at ABC, then on the TV movie *Class of '61* and *seaQuest DSV*.

Greenwood felt an agreement with Universal was now imminent and aimed to close the deal at a meeting with Masket in early January 1994. And, as offices began to close for Christmas, Segal signed off on Wednesday 22 December suggesting another candidate for the new Doctor: Monty Python alumnus Michael Palin.

With Crawford's name still in the air, Wagg, Leekley and Segal had a lunch meeting to discuss the bible on Monday

10 January. The same day, Greenwood and his colleagues flew out to Los Angeles for a 10-day visit, during which he met with Segal and Masket at Amblin on Tuesday 11. Finally, an agreement between Amblin, Universal and BBC Enterprises was made on Thursday 13. In the British press however, there were all manner of wild rumours, such as the TARDIS' time rotor being replaced by



Right:

The newly regenerated Eighth Doctor.

holographic lips which one of the Doctor's new companions would teach rap music to.

Casting now got seriously underway, and since Segal and the BBC were set on a British Doctor, the London-based company Hubbard Casting was asked to start providing suggestions in January. An initial list on Wednesday 19 January comprised actors well known on both sides of the Atlantic including Jeremy Brett, Simon Callow, Peter Cook, Jim Dale, Michael Gambon, Ian Holm, Nigel Hawthorne, Barry Humphries, John Hurt, Derek Jacobi, Robert Lindsay, Herbert Lom, Ian McKellan, Leo McKern, Ian McShane, Edward Woodward, John Mills, Ron Moody, Sam Neill, Bob Peck, Donald Pleasance, Jonathan Pryce, Patrick Stewart and Peter Ustinov.

On Monday 24 January, Leekley began work on the bible alongside Lewis and artist Matt Codd. Leekley viewed all the episodes made available to him by Segal, read up on *Doctor Who* in many books and learnt more about the show from his brother, Brian, who was an avid fan. Impressed with *An Unearthly Child*, the first

Connections: Man with no name

➤ The apparently dead Doctor is tagged as 'John Doe'. This name is commonly used in the United States and Canada to refer to a person whose real name is unknown. It has its origins in English

legal documents from the fourteenth century.



episode of the very first story, *100,000 BC* [1963 – see Volume 1], Leekley decided that he wanted to start his project as an ‘origin’ story, and set about developing the Doctor’s home world of Gallifrey along classical Grecian lines. He saw the Doctor as one of a long line of explorers, hence giving the Doctor’s father the name Ulysses. The core of his story would be the Doctor’s search for his missing father and re-establishing a lost relationship. *The Hero with a Thousand Faces*, American author Joseph Campbell’s 1949 book about how the paths of a mythical hero are mirrored through many religions, inspired the notion of a spirit guide for the Doctor; this was to be his grandfather, Cardinal Borusa (the Doctor’s teacher from stories such as *The Deadly Assassin* [1976 – see Volume 26] and *The Five Doctors* [1983 – see Volume 37]). The main enemy for the Doctor would be the Master and, drawing upon the biblical figures of Kane and Abel, Leekley suggested that the Doctor and his Time Lord archenemy were actually brothers – one good and one evil. One of the mandates from the BBC was that the

Daleks had to appear, so Leekley devoted some time towards thinking how the creatures could be reworked by Amblin and made scarier. The writer also envisaged the TARDIS very much as if it was a ship at sea, and perceived a crystalline city on Gallifrey – which Segal disliked as it sounded too similar to the 1978 film *Superman*.

Unfortunately, the media circus for *Doctor Who* was hotting up, and on Friday 28 January, the *Daily Mail* incorrectly named Michael Crawford as being cast as the new Doctor in a movie being made by Spielberg. Because of the confusion with the continuing movie project by Green Light, the BBC issued a statement that day confirming that Amblin had the TV rights only.

Connections: Back from the dead

▶ Pete the morgue attendant is seen to be watching *Frankenstein* (1931), directed by James Whale. This classic work of horror sees an artificially created man (or ‘Monster’) brought to life by Baron Frankenstein. The Baron’s cries of, “It’s alive! It’s alive!” in the film are echoed by the Master’s, “I’m alive! I’m alive!”



Pilot scripting

At the start of February, Wagg indicated that the bible should be ready for delivery on Friday 18 March, and that he, Leekley and Segal would present this to the BBC in London a week beforehand. Pitches would then be made to the networks as pilot scripting got underway, as well as generating another 14 ideas for the subsequent series. A two-hour pilot would be filmed between Tuesday 5 July and Wednesday 3 August, with an episode shot every eight days from Monday 15 August onwards. Wagg planned to use four staff writers and three freelancers and hoped that the show could debut on Wednesday 23 November ‘for sentimental reasons’. Also on Friday 4 February, Wagg

Left:

A new team
in the TARDIS.

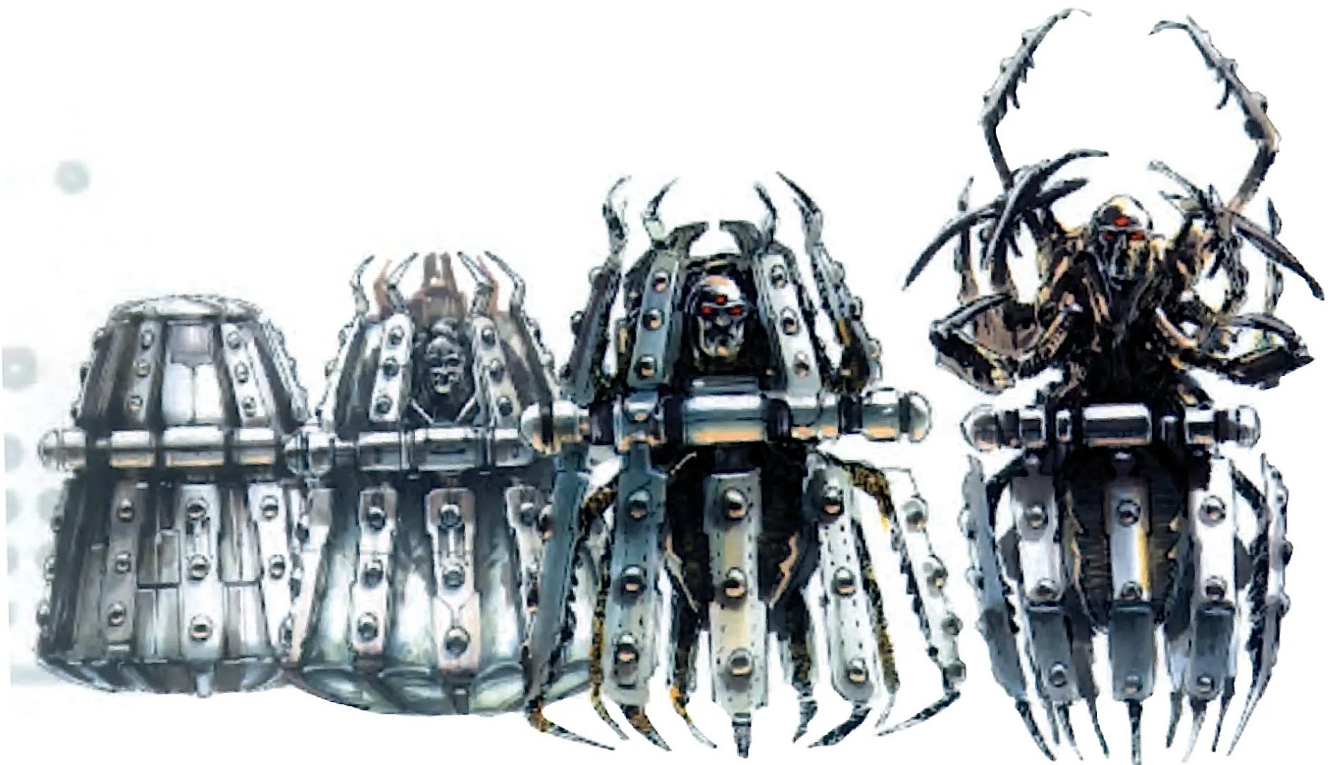


outlined the prospective Doctors: Michael Crawford, Tim Curry, Eric Idle (whom they had met the previous day and was 'keen'), Roger Rees (also noted as 'keen'), Billy Connolly, Trevor Eve, Robert Lindsay and Jonathan Pryce; by now it was clear that Palin was not available, and Segal had reservations about how Palin would interpret the part. It was hoped that a casting session could take place during the early March visit to London, and Wagg also indicated that a major regular character was emerging in the form of Borusa, for whom they saw veteran Irish actor Peter O'Toole as 'perfect casting'; O'Toole had also responded favourably to the idea. A conference call with Yentob, Greenwood and Wagg then took place over the second weekend of February to discuss the bible, and effects companies were approached to give initial costs on the construction of a new breed of Daleks. The lavish bible took

shape, with new designs for the TARDIS interior, Cybermen and Daleks. However, Segal was starting to get uneasy about Leekley's take on the format, notably his focus on the Doctor/Ulysses relationship and his stark 'good against evil' narrative. Back in England, the *Daily Mirror* ran a misleading story on Tuesday 8 February claiming that Spielberg saw Hasselhoff as the 'perfect choice' for the role.

On Wednesday 16 February, Wagg arrived to take up offices at Universal; by now the names Griff Rhys Jones, Hugh Laurie, Harry Enfield and Neil Pearson were also being considered for the Doctor. O'Toole was very keen on playing the Grandfather – although his travel outside the UK was restricted for various reasons – and Wagg considered shooting material with him in character during the London visit as part of their sales pitch to the networks. Preliminary designs of a new

Below:
How the Daleks
might have
appeared.



logo along with Daleks and Cybermen were sent to Greenwood on Thursday 17 February, and the following day the list of star candidates included actors like Rik Mayall, Peter Capaldi, Rowan Atkinson and Liam Cunningham. Over the weekend of Saturday 19 and Sunday 20 February, Segal and Wagg discreetly attended the convention A Fifth of Gallifrey One in Los Angeles where they saw panels featuring Terrance Dicks and former producer Barry Letts, and a discussion about the Amblin deal hosted by fantasy journalist Jean-Marc Lofficier, the author of *The Doctor Who Programme Guide*.

Possible Doctors

Regarding O'Toole, Yentob was urged to speak to the actor's agent about the star's suitability on Wednesday 23 February. Furthermore, Wagg and Segal asked Greenwood to have the set of an Egyptian relic room constructed – with the TARDIS in place – at Ealing studios for their impending visit; Wagg departed for London on Friday 25.

On the last day of February, John and Ros Hubbard sent a revised casting document with a wide array of possible names spanning from Tim Brooke-Taylor and Chris Evans through to Hywel Bennett and Simon Dutton. Idle, Rees and Crawford were still under consideration whereas Curry, Enfield, Laurie, Atkinson and Rhys-Jones had joined Palin as unavailable or uninterested. The following day it was confirmed that Ralph Fiennes was not interested in the long-term American TV contract on offer. Wagg attended casting sessions on Tuesday 1 and Wednesday 2 March, with the candidates reading a test piece of dialogue between the Doctor and Napoleon Bonaparte written by Leekley for the bible. The producer saw



Left:

A design sketch for how the re-imagined Cybermen (the Cybs) might look.

and liked Liam Cunningham, Chris Bowen, Paul Bown and Mark McGann among others on the first day, followed by Richard Hope and Simon Dutton on the second. Outlining some call backs for the next week, Wagg noted Cunningham as his favourite among another long list of ideas; Robert Lindsay had been seen on Wednesday 2, but was not interested in the series. A third session on Thursday 3 did not elicit any actors whom Wagg wanted to pursue, other than Andrew Bicknell and possibly Mark Greenstreet. Meanwhile, negotiations with Terry Nation and his agents for the use of the Daleks were underway.

In *The Sunday Times* of Sunday 6 March, it was erroneously claimed that past Doctors might make cameo appearances in Amblin's new series, for which classic serials might be remade. The same day as the BBC announced that it was 'close to a deal' with Amblin and Universal for 22 hour-long shows, Segal and Leekley flew to London from California. En route, the pair encountered leading director David Puttnam, and during their conversation Puttnam suggested the producers visited him to view his yet-to-be-released film

DOCTOR WHO [THE TV MOVIE]

Above:

The role of the Doctor eventually went to Paul McGann.

Far right:

Liam Cunningham, Paul Bown and Tony Slattery auditioned for the part of the Doctor.

War of the Buttons with regards to Liam Cunningham whom he recommended as the Doctor.

On Monday 7 March, the Amblin team had a meeting with Cregeen's successor, Michael Wearing, and also Jo Wright, a BBC Drama producer who had worked on series such as *Lovejoy* and would soon be helping the new BBC1 police drama *Out of the Blue*. Having ascertained that Wright liked *Doctor Who*, Wearing asked her to look after the BBC's interests in the project. In the early evening, the group then went with Greenwood over to Yentob's home to unveil the draft bible. The next morning, Wagg, Leekley and Segal studied the special set at Ealing as well as many of the props and costumes stored there (including Sea Devils, a Yeti and several Daleks), and in the afternoon attended a casting session, feeling that both Rob Heyland and Valentine Pelka were worthy of calling back. After seeing Anthony Head first on Wednesday 9, there were several recalls during the day for Hope, McGann, Bowen, Bown, Cunningham, Bicknell, Lindsay, Heyland, Tony Slattery, Christopher Burgess and John Sessions. This session saw the auditions being recorded, using

some of Leekley's dialogue. During the visit, Segal and his team wanted to visit the BBC *Doctor Who* exhibition at Longleat and had meetings with Denton and other BBC staff. After this, Segal returned to LA and Leekley travelled on to Paris on Friday 11 while Wagg remained in London until the following Monday. Unfortunately, during the visit, cracks were starting to show in the relationship between Segal and Leekley. Also, at first, Wright and Segal did not get on; Segal was very protective of his vision while it was Wright's job to be equally protective of the BBC's interests.

On his return to California, Segal was concerned that one press article seemed to indicate that a 'race' was on between Amblin and Green Light/Lumière to produce a new *Doctor Who* first and the effect this might have on Spielberg's attitude towards it. By Wednesday 16, Segal was putting the finishing touches to the bible, incorporating new episodic storylines and also comments from Yentob about the Doctor's relationship with Cardinal Borusa. Next day, Wagg summarised the casting situation to the Hubbards; the three favourites were still Crawford, Cunningham and Lindsay, and

now added to a secondary list – at the suggestion of Jo Wright – was another British actor based in LA, Paul McGann. Negotiations over the Daleks with Roger Hancock on behalf of Nation also stumbled somewhat in mid-March, but Segal was determined to have them in the new series. The plan was now to pitch to the networks from Monday 28 March; a pilot would then be written in May with nine other scripts to be lined up before the pilot started shooting on Monday 1 August, with the following episodes in production from Wednesday 31 August.

Casting speculation

On Monday 21 March, casting was reviewed with Cunningham listed as the favourite, despite the fact that he was now unavailable until Sunday 6 November and working in LA on *A Little Princess* from early April through to June; actors such as Nathaniel Parker, Linus Roach, Jeremy Northern, Jeff Goldblum and Matt Frewer were now also high on the list while Crawford was now seen as being a bit too old. And if O'Toole proved unavailable, John Gielgud, John Mills, Richard Attenborough, Ian Richardson and Alec Guinness were in theory interested and available. Meanwhile, fine tuning was being conducted on the development deal by Universal.

Rumours during March indicated that Spielberg himself wanted to direct the pilot, although director Ridley Scott was also cited. By the end of the month, Cunningham's agent was trying to set up another meeting with Wagg in LA. The press casting speculation would continue into April, with the *Daily Star* again discussing Hasselhoff on Tuesday 12, this time with Hasselhoff's *Baywatch* co-star Pamela Anderson as his companion. Three

days later, GMTV over-confidently stated that the new star was about to be cast. The title of the project was said to be *The New Adventures of Doctor Who*, set for broadcast from January 1995. British newspapers reported that Richard O'Brien had turned down the lead role, and by now names like Idle, O'Toole and Alan Rickman were being bandied around. Meanwhile in America, a group of fans dubbing themselves 'Whovians for McCoy and Aldred' petitioned Amblin to retain the regulars from the BBC series for the new venture.

A revised version of the bible, entitled *The Chronicles of Doctor Who?*, had been assembled by John Leekley, Peter Wagg and Philip Segal on Monday 21 March, and opened with an introduction from the spirit Cardinal Barusa [sic] who had left his body and now existed among the crystals of Gallifrey. The document charted his adventures with his grandson, the Doctor, in the TARDIS, searching for the Doctor's father, Ulysses the Explorer, on the Blue Planet – a world called Earth. The background of how Rassilon gave the Time Lords time travel millennia ago and how Ulysses, Barusa's son, never returned from one of the first explorations in a TARDIS was recounted, as was the tale of Ulysses' other son, the Master, who sought to take the title



Connections: Keep warm

➤ When looking for clothes to wear, the newly regenerated Doctor briefly considers a multicoloured scarf, not dissimilar to the ones worn by the Fourth Doctor (this was added at the suggestion of Philip Segal).





'VARIOUS RECALLS WERE MADE FOR THE DOCTOR AND GRACE, WITH DAPHNE ASHBROOK EMERGING THE FAVOURITE.'





Above:
Design
sketch for a
reimagined
Davros.

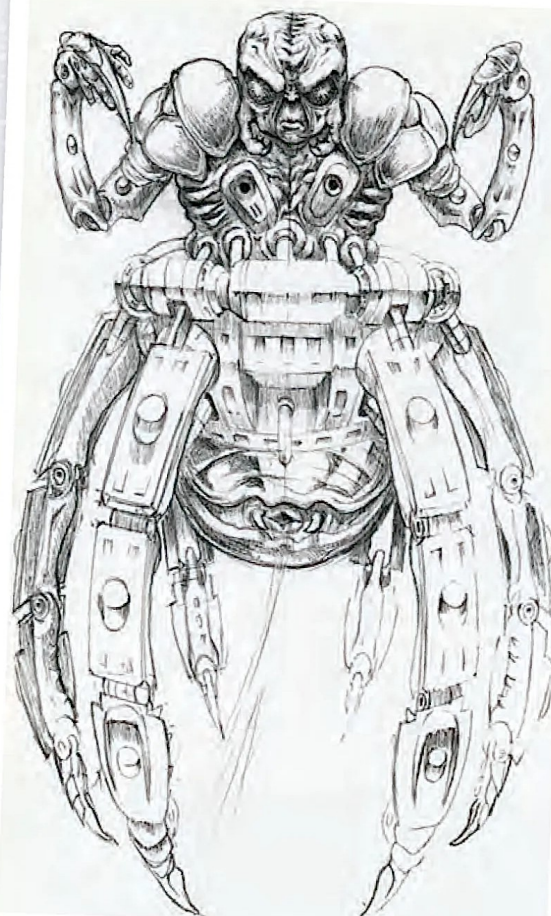
Right:
The Daleks
redesigned!

of President of the High Council from Barusa. After seven regenerations, the Doctor was the only Time Lord who could stand against the power-hungry Master and his followers. Describing the Doctor's tinkering, secretive and meddlesome manner, Barusa cited a conversation the Doctor had with Napoleon the night before Waterloo on 17 June 1815, and a subsequent discussion between Barusa's spirit and the Doctor inside the Type 40 TARDIS (stuck in the shape of a London police box) about the sentimental Doctor's desire to interfere. When Barusa reminds the Doctor of his quest, the Doctor agrees "power up the crystals, Cardinal..." and they depart for another adventure.

Barusa then recounted how, as he neared the end of his twelfth and final regeneration, he proclaimed the Doctor to succeed him as President; the statement divided the Time Lords and the Doctor then accused his race of having lost their hearts and souls. Leaving the Domed City

for the barren desert beyond, the Doctor allowed the Master to gain power. Searching for the Tomb of Rassilon, the Doctor finally found the Scrolls of Rassilon and smuggled himself back into the Domed City where the dying Barusa revealed that the Doctor and Master were half-brothers, the Doctor born on the Blue Planet to a human mother. Hunted by the Master (depicted with a photograph of the Valeyard from *The Trial of a Time Lord* [1986 – see Volume 42]), the Doctor stole an old TARDIS to escape Gallifrey, and Barusa's dying spirit entered its crystals. The Master then sent the Dalek killing machines after the Doctor. On 23 November 1994, the TARDIS brought the Doctor to Cairo Museum on the trail of Ulysses where the cigar-smoking Doctor found a message left by his father in the hieroglyphics.

Going on to describe the five areas of the TARDIS (Captain's Quarters,



Engineering, Science Laboratory, Cloisters – inspired by *Logopolis* [1981 – see Volume 33] – and *Cosmos*), Barusa then related how the TARDIS travelled to the war-torn planet Skaro at Time Space Coordinate 4244.1 where the Doctor met the Kaleds and found their scientific leader, Davros, creating the Daleks (depicted as insect-like humanoids within folding metal shells) as a ruthless means of saving his own people from their radioactive world. The Master then arrived and killed Davros, and although the Doctor came up with a plan to use the TARDIS to reverse time and thus Davros' work, he could not bring himself to erase the Daleks from history (using elements from *Genesis of the Daleks* [1975 – see Volume 23]).

Original serials

Barusa continued to chronicle other journeys of the Doctor – largely based on serials from the original BBC series. *The Pirates* was a reworking of *The Smugglers* [1966 – see Volume 8], but now relocated to seventeenth-century Spain and with Ulysses as Blackbeard. *The Talons of Weng-Chiang* [1977 – see Volume 26] relocated the serial to present-day New York and saw the Doctor working with the NYPD to locate Greel's lair. *Earthshock* [1982 – see Volume 35] was now set in 1994 and had the Doctor facing the vain, cybotic Cybs as opposed to its original Cybermen. *Horror of Fang Rock* [1977 – see Volume 27], was now set in Nantucket in 1906, with the Doctor and Barusa attracted there by streaks of light. *The Celestial Toymaker* [1966 – see Volume 7] was now set in 2525 and with Barusa discovering the Toymaker's domain to be a time vortex controlled by the Master. *Don't Shoot, I'm the Doctor* was a reworking

of the *The Gunfighters* [1966 – see Volume 7], with the Doctor now strapping on a gun to help Wyatt Earp. *Tomb of the Cybs* was derived from *The Tomb of the Cybermen* [1967 – see Volume 10]; in this version, the Cybs were revived by the Master. *The Yeti* – reminiscent of *The Abominable Snowmen* [1967 – see Volume 11] – saw the Doctor visiting the Dalai-Lama in 1935 for news of his father, meeting Sir Edmund Hillary and encountering a race of Neanderthals. Finally came *Ark in Space*, based on *The Ark in Space* [1975 – see Volume 22]. The document ended with Barusa reiterating the Doctor's quest to find his father, and his love for the Blue Planet where he was born.

An earlier draft of the bible had longer dialogue in the Napoleonic section between the Doctor and Barusa, while the suggested storylines included *The Cybs* (in which the Doctor faced the vain, cybernetic marauders when answering a distress signal from twenty-first-century Mars where he hid slaves in a gold mine), *The Sea Devils* (now set off the shore of Louisiana but effectively the same as the 1972 serial [see Volume 18]) and *The Outcasts* (where the Master forced the TARDIS back to the wilderness of Gallifrey and the Doctor found that the Outsiders were being attacked by the Cybs, whom he defeated in the manner of Lawrence of Arabia); the only other serial in this draft had been *The Ark in Space*. A document generated on Monday 21 March had outlined 11 episodes of *Doctor Who* to follow the pilot. First was *The Land of Fear* in which the Doctor followed up a meeting his father once had with Robespierre and visited Paris in 1790; this was based on *The Reign of Terror* [1964 – see Volume 3]. Next came *The Celestial Toymaker*, *Don't Shoot, I'm the Doctor* (with Barusa now telepathically convincing Wyatt Earp to

**Connections:
Presidential**

▶ The new Doctor comes across a costume mask which is a caricature of Richard Nixon, United States President from 1969 to 1974. Nixon was forced to resign as President following revelations about the illegal activities of his administration known as the Watergate scandal.



arrest the Doctor before he could interfere with the OK Corral shootout), *The Pirates* (without the Blackbeard element) and *Tomb of the Cybs*. A story based on *The Claws of Axos* [1971 – see Volume 16] was the sixth outline, with the serial now set in 1994, and was followed by a version of *The Dæmons* [1971 – see Volume 17] which had been relocated to Salem, Massachusetts. Then came *The Horror of Fang Rock*, set in Cape Cod and involving an old lighthouse keeper who

once knew the Doctor's father. Episode 10 was *Shada*, the unfinished serial planned for 1980, in which the Doctor took another Time Lord called Romana to visit her uncle, a retired Time Lord, on Earth in 1994. Finally came *Earthshock* – this version now set in 1994. The revised versions which appeared in the bible were delivered on Wednesday 23 March, and still included *The Outcasts*.

The completed bible was ready to start pitching to the networks in the last week of March, with Amblin hoping to shoot from July for the fall season. The first meeting was with NBC, then CBS, and subsequently ABC and Fox. NBC and ABC indicated that their schedules were full with other projects, but Peter Tortorici, the newly appointed president of CBS Entertainment, expressed his interest. By Friday 22 April, Segal was confident that CBS would be interested in a run of six episodes and would place an order the following Tuesday. However, Tortorici did not make a decision as quickly as expected, and in early May, Segal asked Greenwood to pursue the CBS executive from the BBC end.

By the second week of May, Leekley was engaged on storylining *Don't Shoot, I'm The Doctor*, a second episode of the new series, and research was undertaken into the real life Doc Holliday and the shootout at the OK Corral. Segal also indicated that he, Wagg and Leekley would like to meet Yentob and Wearing during their next visit to Los Angeles in the last week of May; Wagg now estimated that CBS might want a two-hour pilot to air on Wednesday 25 January 1995, followed by six one-hour episodes. The Amblin team was also starting to interview line producers for the series, the pilot for which was now planned to shoot from Monday 19 September. In the meantime, Amblin Television president Tony Thomopoulos was getting impatient with CBS and contacted Tortorici on Thursday 19 May to say that he had expected a decision on *Doctor Who* before now. Unfortunately, when the reply came it was in the negative; Howard Stringer, the president of CBS Inc, did not like the show... despite being a British expatriate.

Finding a network

The *Mail on Sunday* on 22 May ran a story naming Eric Idle as the star of *The New Adventures of Dr Who*, with Pamela Anderson as his assistant and Peter O'Toole as 'his father'. It claimed that Ridley Scott was due to start shooting in July and that Spielberg's original choice as the Doctor was Alan Rickman, 'who did not want to commit himself to 30 episodes'; the Idle story was echoed by Mike Smith in BBC1's *That's Showbusiness* the following day. Wagg flew back to London on Wednesday 25 May on various items of business, and on Thursday 2 June, the agent of Malcolm Kohll (the writer of *Delta and the Bannermen* [1987 – see Volume 43]) approached Segal offering

the services of her client on the series. By the start of June, Amblin's main hope of finding a network for its series was now, once again, Fox, where vice-president of drama, Robert Greenblatt, was a good friend of Leekley's and Segal's. At around the same time, Tom Thayer – the president of Universal TV – called Segal and told him that he had just had lunch with Trevor Walton, Fox's senior vice president of TV movies and miniseries. Walton was British, and on hearing Universal was involved in a *Doctor Who* project became very excited; Walton briefly met with Wagg and Segal and agreed that Fox was interested in the pilot. However, since this was the movie division, this was likely to be the first of several TV movies rather than the first episode of a series.

In London, Wagg met actor Liam Cunningham's agent Marina Martin (a former actress who had appeared in *Galaxy 4* [1965 – see Volume 6]) on Tuesday 7 June, saw the Hubbards regarding casting on Saturday 11 and visited the BBC on Sunday 19 before returning on Tuesday 21.

In the meantime, Segal sent Greenwood Amblin Imaging's CGI test animation of their redesigned spider-like Daleks on Friday 10. By June, there were fan rumours that the series would be based at Pinewood Studios in England, with effects work in Europe and post-production in the US. The truth of the matter was that on Tuesday 28 June, Fox approved Amblin's story pitch and ordered a 'backdoor pilot' for the 'Movie of the Week' strand which could be developed into a 13-episode series should viewer reaction be good enough. A tag line – 'He's back and it's about time' – was soon established.

On Sunday 26 June, Jean-Marc Lofficier wrote to Segal offering the services of himself and his wife Randy as 'fan liaison'. Segal had already seen Lofficier at the LA convention, liked his enthusiasm for the programme and felt that the fan base respected him. With Fox's interest confirmed, Amblin pressed ahead to get a 'beat sheet' scene breakdown for the pilot to Universal by the start of August, and also heard that Nick Elliott was to take over

Below:

A new Doctor takes possession of the TARDIS.



from Wearing as head of drama series; Sean Pertwee, the son of Third Doctor actor Jon Pertwee, was also suggested as a possible Doctor on Tuesday 28. The three main actors for the lead were now – in order of Wagg's preference – Jeff Goldblum, Liam Cunningham and John Slattery.

The Lofficers met Segal on Wednesday 6 July, assuring him that they would keep any confidences he shared with them regarding the pilot. The couple explained how complex the *Doctor Who* fan base was to understand, and recommended their good friend Terrance Dicks as the writer for the project. Segal agreed to use them as advisers in a limited capacity, and loaned them paperwork for study in the coming months. Two days later, Wagg had expanded his choices as the Doctor to Goldblum ('long shot'), Cunningham, Slattery, Aidan Quinn, Kyle MacLachlan, Matt Frewer, David Strathairn, Rutger Hauer, Chris Isaak, Michael Bean and Gary Sinise; the Glasgow Building Preservation Trust also approached Spielberg at this time for a donation to maintain four old-fashioned police boxes in its city.

On Monday 11, Wagg met with Llewellyn Wells who was envisaged as being the line producer on the series.

Effects teams were being invited to tender for the show, including All Effects, Stetson, Burmans and XFX. By Wednesday 13, Amblin had learnt that Cunningham was now committed to the Columbia film *First Knight* through to November at Pinewood, prompting Segal to write to Yentob asking if he had any preference for MacLachlan, Goldblum and Quinn, adding that they aimed to have a pilot script by mid-September. Yentob's response was that he wanted an English Doctor. Wagg confirmed that Wells would be line producer on Monday 18, and Segal departed for a few days in New York where he was to meet John Slattery. On his return, he found a series of proposals from the Lofficers about promotion aimed at the fan market.

First draft

The 'First Draft' of the beat sheet *Doctor Who – The Story* was prepared by Leekley on Monday 25 July. In *DOCTOR WHO – The Story*, the Doctor wore a 'long jacket, a duster with many pockets and buckles. He is ruggedly handsome.' Exploring ancient caves on Gallifrey, the Doctor was attacked by a Dalek spider-creature which had emerged from its shell; he also found ancient documents which told of a saviour for Gallifrey. He escaped back to the domed Time Lord city in his TARDIS to find that the Master was attempting to wrest the position of president from his ailing grandfather, the elderly Cardinal Borusa, by offering strong leadership at a time when Gallifrey's colonies were being attacked. The dying Borusa told the Doctor that he and the Master were half-brothers of the same father, Ulysses the Explorer, who went missing centuries ago. The Doctor fled from Gallifrey in

Below:

Grace and the Doctor prepare to say goodbye.




Left:

Grace's night out at the opera is interrupted.

Ulysses' old TARDIS which had five areas – Transmat Bay, Engineering Room, Science Lab, Living Quarters and Cloister Room. Borusa died and his spirit entered the crystals which powered the TARDIS, allowing him to appear as a hologram. The Doctor traced Ulysses' last known position to London, 8 September 1944, and the TARDIS materialised as a police box outside the British Museum during the Blitz.

In Act Two, the Doctor traced Ulysses' signal to Egyptian artefacts from 2500 BC which carried a message for him. He encountered a young American WAC, Lieutenant Lizzie Travis, who was working in a military operations room based beneath the museum. Thinking the Doctor was a Nazi spy, Lizzie chased him into the TARDIS moments before a V2 rocket struck the street, and found herself whisked back 4,652 years to Ancient Egypt. In Act Three, the TARDIS arrived inside the pyramid of Cheops as the priests placed the dead pharaoh's body to rest; the ship was now stuck as a police box. Cheops was revealed to have been Ulysses. In Act

Four, an energy beam from the pyramid attracted a spaceship full of Cybs – cybotic marauders. Four Cybs – named Glock, Kiowa, Bushido and Cyber Dog – headed for Egypt and attacked the Doctor and Lizzie. The Doctor was trapped by the Cybs as Lizzie saw Ulysses regenerate and return to life. In Act Five, the Doctor had Borusa Transmat him back to the TARDIS; he was followed by the Cybs, but Ulysses led the creatures away by jumping into the Transmat and heading back to the sixteenth century. The TARDIS was drawn back to the deserts of Gallifrey where the Doctor and Lizzie were confronted by the Master and his Praetorian Guards.

In Act Six, the Master offered the Doctor his freedom if he could defeat the Daleks who were attacking the colonies. The Doctor travelled to Skaro, the Daleks' home planet, where a neutron war between Kaleds and Thals had wiped out most life. Welcomed by the Kaled High Command who dwelt in mountain caves, the Doctor and Lizzie met their mutated scientific leader, Davros, who was working on life support systems for his people (reworked from *Genesis of the Daleks*). The Doctor and Lizzie discovered that Daleks were collecting mutants from a ruined city and turning them into new Daleks in an old uranium shaft; behind this was Davros, who had the insect Daleks wrap the Doctor and Lizzie in cocoons. In Act Seven, the Doctor and Lizzie escaped, but Davros had helped the Thal survivors to wipe out the Kaleds. The Master arrived by TARDIS to take control of the Daleks and had them devour their

**Connections:
Key to time
and space**


➤ The TARDIS key seen here is once again the silver spade-shaped design first used by the Third Doctor. It is inserted into a slot that is hidden behind what appears to be a Yale keyhole on the door of the police box. We discover that the Doctor keeps a spare key in a cubbyhole above the 'P' of 'POLICE BOX' on the roof-edge of the TARDIS exterior.

creator. The Doctor and Lizzie destroyed the Dalek incubators. Thwarted, the Master sent the Daleks off into time and space after the Doctor. Although he cared for her, the Doctor returned Lizzie to London 1944, and then set off after his father who was on a pirate ship in the Caribbean.

Because of its World War II setting, Segal contacted Wearing two days later to ask for any stock footage of the Blitz that was available, and discussed the possibility of shooting O'Toole's material as Borusa in London.

Further draft storylines

By Wednesday 27, a first version of the 'Second Draft' of *Doctor Who – The Story* had been developed. The Praetorian Guards were now 'the Chancellery Guards, under the leadership of the scheming Castellan Kellner' who became the Master's accomplice in the narrative (Castellan Kelner was a character from the *The Invasion of Time* [1978 – see Volume 28]). Act Four was heavily revised, omitting the Cybs entirely and having the Doctor attacked by the pharaoh's guards; the Doctor now entered the queen's burial chamber and realised that she was his mother. In Act Five, the Doctor's arrival in the TARDIS by Transmat was followed by a strange force hitting the ship, and Ulysses was sucked out into the Transmat. The climax of the plot now had Ulysses located at a pirate cove, and an annotation made by hand had the Doctor going after him, saying: "So what are we waiting for? Power up the crystals, Cardinal..."

A revised 'Second Draft' storyline, dated Friday 29 July, put a new emphasis in Act Two on the Doctor travelling back to Egypt to stop his father being entombed. The Doctor was now described as having

'piercing sky-blue eyes' while the rest of his race had dark eyes and it was clear that these were inherited from his human mother. It is also made clear that the Master thought he had murdered Ulysses; the Castellan was no longer named Kellner.

The 'Third Draft' storyline was produced on Wednesday 3 August. In the new Act Three, the Doctor took a locket with his mother's face from the queen's tomb. The meeting with the Master and the Castellan at the end of Act Five was deleted, with the spirit of Borusa now guiding the Doctor to Skaro to defeat the Daleks instead. On Friday 5 August, a 'Fourth Draft' storyline saw minimal changes in Acts One to Five. In Acts Six and Seven, all references to the Thals were omitted and the 120-year-old Davros now used his Dalek forces to attack the Kaled High Command in their cavern.



In this version, Davros was killed when his incubator room exploded, and the Kaleds were able to emerge into the sunlight of Skaro after the Daleks had departed with the Master.

A 'Third Draft' appeared on Wednesday 3 August, the same day that Wagg informed Wearing that the pilot's budget would not accommodate a London shoot after all. With the continuing failure to find an lead actor, Amblin invited Wearing and Yentob to submit ideas via a conference call (where Wearing suggested Richard Bonneville, now better known as Hugh Bonneville), and comments on the storyline from Greenwood were taken on board regarding the relationship between the Doctor and his father, Ulysses.

A 'Fourth Draft' of *Doctor Who – The Story* was prepared on Friday 5 August and

submitted to Fox the same day, while Segal also informed the agents of Cybertech (who did the music for the *Children in Need Special Dimensions in Time*) that he wanted to take the music for the series in a different direction from the approach they offered.

Wells took up his post as line producer on Monday 8 August, and the Amblin team prepared to start scripting after a meeting with Fox on Thursday 11, as well as lining up a location recce in Utah and Denver for the last weekend of the month. With budgets prepared and a favourable meeting with Fox, at long last Leekley was able to begin scripting the pilot episode of *Doctor Who*; a conference call to Denton and Greenwood on Friday 12 confirmed that everything was going ahead and took on board comments about the storyline. The balance between the 'spider' Daleks and 'machine' Daleks would need to be adjusted in favour of the 'machine' ones familiar to British viewers, the appearance of Winston Churchill needed to be handled with care because of the UK audience, and the naming of Ulysses after a mythical Greek figure when the story was set in Egypt was discussed.

Casting debates continued; the Hubbards put forward David Hunt as a candidate at this time, and on Monday 15 indicated that Robert Lindsay was still available and now possibly interested, Hugh Laurie was possible and that Julian Wadham 'would be brilliant'. Another long list of possibles – many already considered – was also attached. Wagg now aimed to have a first draft script by Friday 26 August with a second draft by Wednesday 7 September, pushing back shooting to Monday 14 November for broadcast in May 1995. On Tuesday 16 August, Wagg also informed Yentob that they were now 'actively pursuing Paul McGann'. By now, Segal had

Left:

The malevolent Master returns.



seen McGann playing Daniel Pascoe in a 1989 film called *Dealers* and been very impressed with the actor, feeling he was a cross between Patrick Troughton and Tom Baker. Segal's suggestion had been warmly received by Wright at the BBC because of several projects the actor had done for them. A bible was despatched to McGann the same day via his agent – also Marina Martin – regarding the proposed shooting schedule of the pilot, and a subsequent run of 13 episodes to start filming from July 1995. The question was how the pilot fitted around McGann's autumn schedule in Ireland for *The Hanging Gale* in which he was playing Liam Phelan alongside his three brothers. McGann himself was bemused by the initial approach, believing that the revival was a joke...

Right:

"The revival of *Doctor Who*? Is this a joke?"

Vancouver

On Wednesday 17 August, Segal contacted Harve Bennett – the executive producer of shows like *The Six Million Dollar Man* and producer of several *Star Trek* movies – with the background to the new series, sounding out his interest in being involved. The following day, he also approached Alan Parker with a view to directing the pilot; Parker's assistant declined the offer on Parker's behalf on Monday 22. By now, BBC Children's Books was trying to develop a book to tie in with the transmission of the pilot the following spring, and Rona Selby contacted Segal for help with images and information. Over the following weekend, there was concern about a possible actors strike in Vancouver, one of the venues which Amblin was considering for principal photography; Vancouver was now a base for many American series since it had an amenable city authority and the Canadian exchange rate was favourable.



Meanwhile, Leekley completed a first 'First Draft' script on Wednesday 24 August. This covered only the first six acts, effectively expanding the beat sheets with dialogue. This opened with the decree from Cardinal Borusa that the adventures of the Doctor in search of Ulysses the Explorer should be documented in the language of the Blue Planet (Earth). When Lizzie helped the newly regenerated Ulysses into the TARDIS in Act Four, the Time Lord briefly adopted the memories and persona of her dead father from Kansas. In general, the script fleshed out the characters as well as background explaining that Ulysses sent the infant Doctor back to Gallifrey when he became ill with the river fever that killed his mother. The romantic relationship between Lizzie and the Doctor was also developed further. Act Six also gained a new sequence in which the Doctor and Lizzie discovered a valley in the mountains that would be perfectly habitable for the Kaleds, and which, they realised, Davros must know about.

A second 'First Draft', dated Friday 26 August 1994, had an Act Seven appended. After Davros had been killed and the Master has taken control of the Daleks, a final confrontation scene between the Master and the Doctor was added in the Doctor's TARDIS in which the Master offered the Doctor a simple temptation – to kill him for his crimes using a proffered dagger. When the Doctor declined, the Master departed, and Borusa explained that had the Doctor killed his half-brother, he would have sacrificed his birthright as a Time Lord. The amount of kissing between the Doctor and Lizzie was also reduced.

The comments on 'First Draft' script started to pour in; Thomopoulos queried some jumps in logic and also the notion of Ulysses briefly adopting the persona of the father to Lizzie Travis, the Doctor's new American companion. Meanwhile, location scouting in Salt Lake City, Moab and Denver took place from Sunday 28 to Wednesday 31 August, with Leekley, Segal and Waggoner flying around in the plane

of the Governor of Utah. Meanwhile, the Lofficers issued the first of their internet bulletins as fan liaison on Saturday 27 August.

At the start of September, Waggoner assembled a director list which included Scott, Leonard Nimoy (whom Segal had sounded out in around April and who had earlier met with Letts and Dicks), Jon Amiel, Michael Apted and Joe Dante among others; Waggoner himself was heading back to London for a fortnight. On his arrival, Waggoner was informed by the Hubbards that McGann would be available to see him in Dublin on Tuesday 13 September, although in the event McGann recorded an audition tape in London on Monday 12 during a break on *The Hanging Gale*; for this, John Hubbard read the lines for Borusa while an American actress called Lisa read Lizzie. Meanwhile in California, Segal was discussing the script with Tim Curry. On the internet, the Lofficers announced that a response from Fox was being awaited by Friday 16 and that the pilot would air both sides of the Atlantic in May 1995. Leekley produced a third 'First Draft' of *Doctor Who* on Thursday 8, which was received enthusiastically by Greenblatt at Fox the next day. The major change in this version was that the material of the regenerated Ulysses taking on the persona of Lizzie's father was dropped and some of the climactic dagger temptation between the Master and the Doctor was revised.

A further, undated version of the script was also produced with a final act revised. Captured by the Daleks, a conversation between Lizzie and the Doctor about how the allies win World War II was added, and the Castellon was now added to the confrontation in the TARDIS between the Doctor and the Master; this was also made more complex as the Master challenged the

Left:
Eric Roberts
is the Master.



Connections: One-shot

Knowing that the TV Movie might not lead to a full series, Paul McGann commented that he would be happy to be the 'George Lazenby' of *Doctor Who*. This was a reference to the actor chosen to replace Sean Connery as James

Bond, but who only starred in one film in the series.



Doctor to a duel using the two Swords of Rassilon. The Doctor hurled the Master back to Gallifrey via the Transmat, and the Castellan followed the Master. Act Six saw the final scene with Davros turning a mutant into a Dalek expanded. The whole idea of the Daleks and Davros eating their own people – the Kaleds – was also emphasised more.

On Monday 12 September, the Lofficers encouraged Segal to send a message

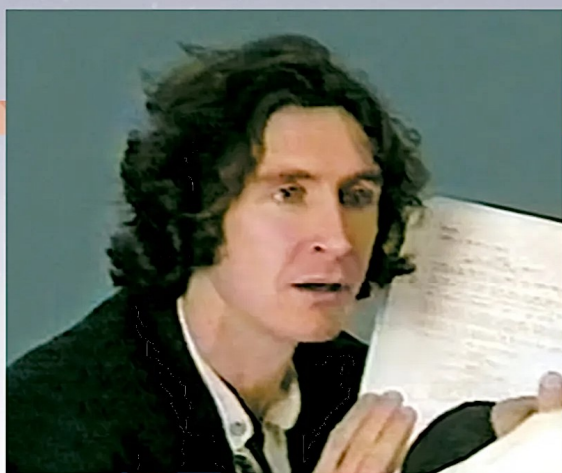
to the PanoptiCon '94 convention in Coventry in a fortnight's time – and offered to fly over themselves to speak for him if necessary; Segal also sent to Greenwood the requests from fans for serials to be released on video as a result of some canvassing he had done via the Lofficers on the internet on Monday 5. Wagg was back in LA by Wednesday 14, and confirmed to the BBC that Fox was happy with Leekley's script, and forwarded copies of McGann's audition tape commenting 'he was terrific'. Feedback from the BBC was also good, and all seemed set for production with a base of Salt Lake City. And although Segal did not send a message to PanoptiCon '94 over the weekend of Saturday 24/Sunday 25, one of the guests was McCoy who commented that his old friend Paul McGann had been offered the lead role, but did not want to be tied to a five-year contract. McGann was very uncertain that he was the right actor to play the Doctor.

Unfortunately, the project hit a major stumbling block concurrent with PanoptiCon. On Monday 26 September, Segal admitted that there were 'script problems' and Walton also had his

concerns. Spielberg himself had now had the chance to read Leekley's pilot script and asked for it to be rewritten to lose some of the familiarity and to insert more humour; apparently, Spielberg wanted *Doctor Who* to be a more lightweight item. Segal later observed that Spielberg found it too close to the format of the *Indiana Jones* movies (also a concern of Wright's); he himself was worried that the story had too many ideas and was too grand. Because of this basic approach, it seemed clear that Leekley would, reluctantly, have to leave the project. (Two years after he had finished work on the project, John Leekley attempted to claim a credit on the broadcast version of the *Doctor Who* TV Movie via an appeal to the Writers Guild of America; the claim was not upheld as Leekley's development work was deemed to be an insignificant part of the finished programme.)

Too advanced to scrap

With the script abandoned, Segal's problem was now holding the project together with the BBC and Fox; he received a lot of support from Greenwood who observed that the BBC felt the production was too far advanced to scrap. On Wednesday 28 September, Segal informed the BBC that a new writer would be brought in to revise the draft, meaning that comments from Greenwood and Wagg about the exciting script taking 'a while to get going' could be addressed; as a result, production was now pushed back to February 1995. By the end of the week, a new scripter had been found in the form of Robert DeLaurentis, a television and film writer at Universal who had written for series such as *St Elsewhere* and had co-created *Mann & Machine* and *South Beach* for NBC; he had also encountered



Segal during the development of *Earth 2*. Recommended to Segal by Bill Hamm at Universal, DeLaurentis read the existing script over the first weekend of October; his aim was to deliver a story in a week and a script six weeks thereafter. The writer had seen a few episodes of the series over the years through a friend, and also started to read up on the show. The producers indicated that there were various elements of Leekley's work they liked – notably the background story on Gallifrey and the main protagonists. Segal in particular had high hopes that DeLaurentis would develop a narrative which would find favour with Spielberg.

McGann was still Amblin's favourite, but the casting decision now rested with Fox. Various genre magazines now erroneously carried the news that Terry Nation had been hired as an executive story editor.

On Sunday 2 October, DeLaurentis assembled his thoughts on Leekley's script, feeling that the Doctor needed 'more of everything... more Life Force'. Borusa was felt to be little fun, and a sidekick to add some humour was suggested – possibly in the form of a kid or a dog. The writer felt that Lizzie was a rather 'antiquated' character, and although the notion of her being a WAC was acceptable she needed to be more modern and ahead of her time. Also, the Master needed to be more intelligent and surprising. DeLaurentis wanted to add a teaser sequence to show the Doctor's quirky behaviour, cut down on the early exposition and felt that there was no focus: was the main story the invasion of Gallifrey, the Doctor's search for Ulysses or the defeat of the Daleks? Taking the notion that the quest was the strongest element, DeLaurentis suggested various options to eliminate certain story threads while retaining others. The script also needed to end with 'a Bang', with

Left:

Paul McGann auditions for the part of the Doctor.

either the Doctor/Master confrontation beefed up or the *Casablanca*-style goodbye to Lizzie deepened.

Delivering his findings on Wednesday 5 October, DeLaurentis said he was 'thrilled to be on board' as he loved a project that was 'smart, adventurous and romantic'; he liked the fantastic concept but again emphasised he wanted to add more fun to it. His initial suggestions were to make the Doctor more human 'with a Holmesian quality'. Borusa was to be dropped after his death and replaced with a comic sidekick, the suggestion being that Lizzie now owned a British bulldog called Winston. Lizzie was to be a feminist with an adventurous spirit, while the Master was to have 'extraordinary charm'.

The Doctor and the Master

DeLaurentis' memo, entitled 'Dr Who', started with elements in John Leekley's script. This began with a 'Teaser - Open with a great Action/Suspense run, defining the character of the Doctor, and ending with a Cliffhanger that leaves the Doctor in danger of imminent death'. Following this, Act One was set on Gallifrey, establishing the struggle between Borusa and the Master as good against evil. The Master would fake the Doctor's death to trigger Borusa's heart attack. The Doctor was in the grip of the Master's forces, but escaped. On his deathbed, Borusa gave the Doctor a mission: to find his father and return him to power, saving Gallifrey. In Act Two, the Doctor went back to England to pick up 'the New Lizzie. I'd like to give her a heroic entrance. Perhaps saving the stray British Bulldog (Winston). Set-up potential romance, and give her a skill that becomes critical to the detective angle of the story, ie finding the father.' In Act Three, DeLaurentis offered his 'second

radical suggestion. Instead of going to Egypt, go to America, 1994. Here's our opportunity to contemporize the material, make it feel fresh, hip.' The Doctor would be seen reacting to Earth, and Lizzie would glimpse her future. The adventure would then build in America in Act Four, with the Master 'and possibly even a Dalek or two' tracking the Doctor and Lizzie. By the end of the act, the father would have been located, only to be captured by the Master. Now, the Doctor realised he must confront his enemy on Skaro and said goodbye to Lizzie since this mission would be too dangerous for her: 'But by now, the romance has kicked in, and Lizzie is no quitter.' In Acts Five and Six, the Doctor went to Skaro for the final showdown and saved his father. There was a 'clever fight' in which the Doctor's use of force was precluded so he had to outwit his devious brother. The Master escaped into the great Time Corridor. In Act Seven, the Doctor returned his father to Gallifrey 'where he assumes his rightful leadership of the Time





Left:
Concept sketch
for Gallifrey.

Lords. With the Master at large, however, the Doctor knows he must pursue him to the ends of time and space, wherever evil incarnates itself.' The Doctor asked Lizzie to join him in this great adventure, but then stumbled on a terrible secret: 'As he peeks into Lizzie's future to see whether she will return to her old boyfriend, he discovers that she has a critical role to play in her own World War, something that will save thousands of lives. Unable to bring himself to violate her destiny, he says goodbye, finally experiencing a 'kiss'. The Doctor and Lizzie parted, suspecting that they would meet again; the Doctor promised to return to America after the war to collect her. The Doctor entered the 'Tardis' and readied himself for the next adventure (the series). 'But as he powers up, he suddenly discovers that he's not alone after all. He turns to find Winston at his side, as loyal a sidekick as any man, or Doctor, could ever want.'

Rapidly, DeLaurentis delivered a 'First Draft' outline for *Dr Who?* on Friday 7

October. In the teaser, the TARDIS landed on the remote asteroid of Zoa, carrying 'a dashing scientific adventurer (The Doctor) [and] a humble research assistant', who had arrived to test the Doctor's theory that the universe is finite. The pair were sucked into a black hole where they encountered the Master and 'several gleaming mechanical legs enter the top of the frame (later identified as the Daleks)'. In Act One, the Master's scheme was revealed; he planned to get the Time Lords to turn their power over to him and then complete his massive time-travelling ship with its army of Daleks in a matter of days. The Doctor and his assistant escaped and returned to Gallifrey where they learned that Borusa is dead and the Master ruled. In Act Two, the Doctor used his father's ship to trace him to Earth in 1944. Act Three introduced Lizzie and her dog; Lizzie's detective work revealed that the Doctor's father was regenerated as a young American soldier leading an elite group of saboteurs behind enemy lines to assassinate Hitler. After the war, the father was liberated and returned to America so the Doctor and Lizzie travelled forward to 1946 – only to arrive in 1994. Act Four had Lizzie starting to fall for the Doctor as they found his father and understood that he was involved in a major project, precluding his return to Gallifrey. In Act Five, the Doctor realised he must complete the mission against the Daleks himself, but when he and Lizzie returned to the TARDIS the pair found that his father had had a change of heart and was waiting to guide them on Skaro. Act Six had the TARDIS return to Skaro where the Doctor, Lizzie and the father entered the Master's base via an underground passage – only to see the Doctor's real father being led away in chains; the 'father' with them then changed into the Master. The group escaped in Act Seven and the Doctor

managed to sabotage the massive ship, although the Master escaped. The Doctor said goodbye to Lizzie, and he and Winston headed off after the Master in the great Time Corridor. A new 'Outline Synopsis' was generated as a single page. In Act Two, the Master now had the Doctor jailed for treason in London, and Lizzie helped him escape in Act Three. In the tag, the Father returned to America to complete his destiny while the Doctor turned the Sash of Rasillon [sic] over to Borusa's wife and left Lizzie to become a World War heroine.

Over the weekend a series of questions about the outline were generated, mainly concerning the Master's plan with regards his time-travelling ship and a tightening of the storyline about the Doctor's father. On Wednesday 12, DeLaurentis delivered a 'Second Draft' outline. Act One was fleshed out far more, and at the start of Act Two, the Master declared the Doctor guilty of treason, making him 'the most wanted man in the universe'. The Doctor met Lizzie because he needed details

from army intelligence, and the Master impersonated a British officer to have him arrested. In Act Three, the Doctor and Lizzie headed for America in May 1948, but arrived in 1995 in Act Four. The Master pursued them but ended up behind them in time. The Father was now revealed to have been an academic and a demonstrator against nuclear energy on Earth, but the Doctor learnt that he had died. Act Five then showed that the Father was still alive and he was reunited with the Doctor. The fake Father admitted that the Master was

the Doctor's older brother at the end of Act Five.

On Monday 17 October, DeLaurentis delivered a 'Third Draft Outline' for *Doctor Who?*. The London 1944 material was developed more so that the Doctor proved his story to Lizzie by showing her the TARDIS, and later Lizzie found the dead body of the officer the Master was impersonating. Act Five indicated that the Father had a new life and family in 1995 – and the Doctor saw the Father's granddaughter. In this version, Act Six ended with the Master claiming to have killed the Doctor's real father. Act Seven expanded the idea that the Master needed the Doctor back on Skaro to complete his warship, and he tried to tempt the Doctor to join him by offering the opportunity for scientific discovery.

Pilot script

The 'Fourth Draft Outline' of what was now titled *Dr Who?* was prepared on Friday 21 October 1994, with the teaser now set on an exotic alien landscape. In Act Two, the Doctor 'cloaks' his TARDIS as a blue police box, and the local authorities referred him to Intelligence Headquarters where he met Lizzie and Winston. Act Three had the TARDIS crash-land in May 1995 at a terrifying moment in history (the earthquake of January 1994 was suggested), while Act Five removed all the material about the Father's new family on Earth. After some more discussion, it was decided to go ahead with a pilot script on this basis.

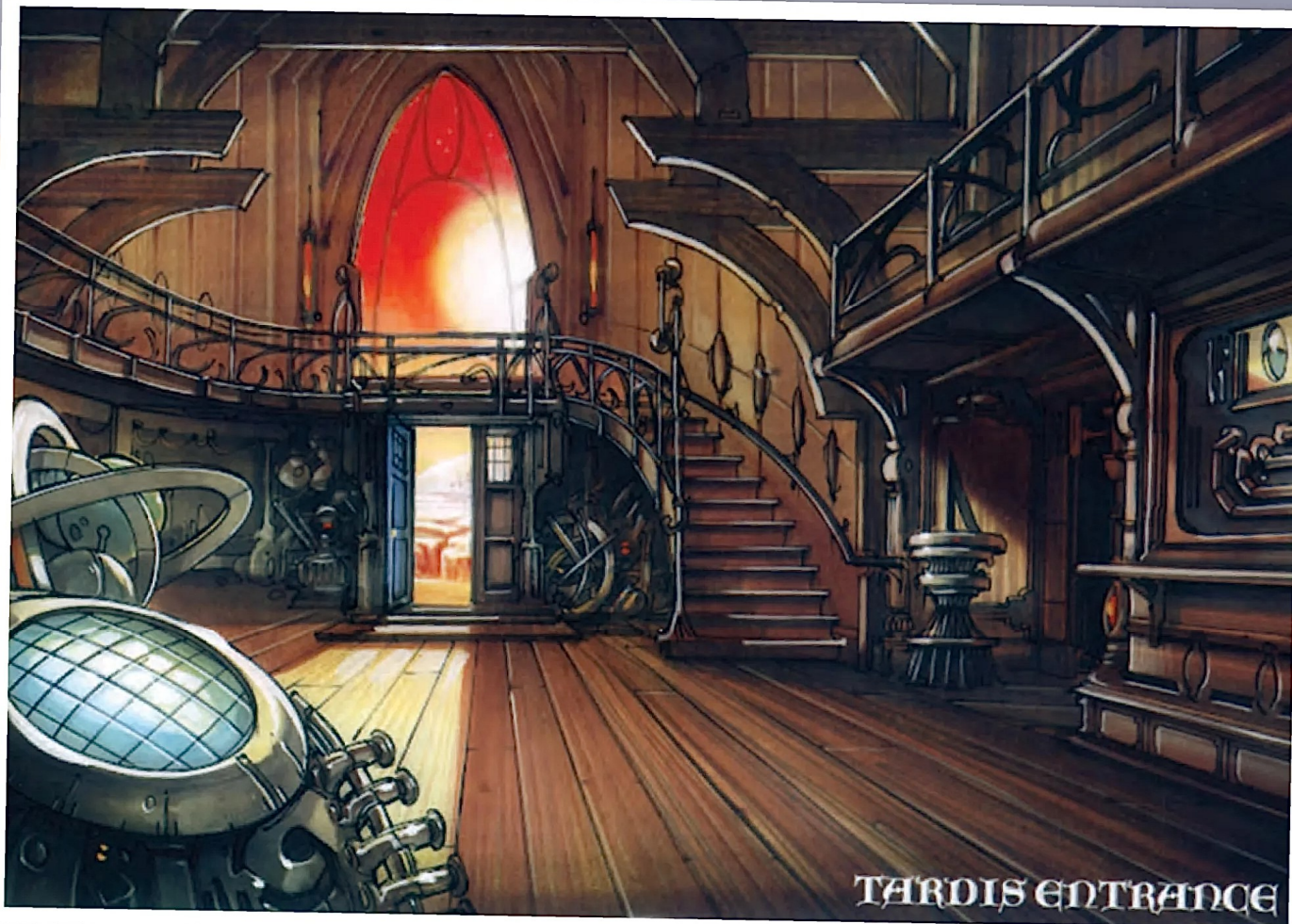
The first script – covering the teaser and part of Act One – was dated Friday 28 October; this, like all the subsequent scripts, was entitled *Dr Who?*. The teaser was set in 5257, the Doctor was introduced as 'a dashing figure; part-time cosmologist/

Connections: Eye-opening

It is revealed that the Doctor's TARDIS is powered by the Eye of Harmony, which is located within the TARDIS Cloister Room and can only be opened by someone of human origins. The Eye had originally been featured in *The Deadly Assassin* [1976 – see Volume 26] where it was said to hold the energies of a black hole, and was

located beneath the Panopticon on Gallifrey.





adventurer, full-time seeker of the truth... dressed in a dazzling array of mismatched clothing, hair tousled, eyes dancing at the prospect of impending discovery'; the Doctor's assistant was a heavy set man called Sherman and the Daleks were described as 'giant guards... humanoid killing machines'. The Doctor escaped from the Master's compound by one method while Sherman went underground and ran into the alien rodent Voxylys which killed him.

While the full script continued to be developed, Segal ordered some more reference books on *Doctor Who* from Peter Darvill-Evans at Virgin as background research; he was also becoming concerned that DeLaurentis' approach to the project, while acceptable to Universal, was not the one he himself really sought.

With writing taking place during November, the Lofficers met with Segal again on Sunday 11 December and were able to announce on the internet that DeLaurentis' script was hoped for by

Friday 16 so that Amblin could get a decision from Fox by the New Year. It was also suggested that if the series went ahead, it would be as 50-minute self-contained shows that would form a linked story arc. Wearing gave his views on the outline to Segal on Monday 12, indicating that the Daleks got somewhat lost in the story and that most of the comedy should be centred around the Doctor, not his sidekick Sherman. Segal acknowledged these comments the next day, confirming that McGann was now interested in the pilot, although concerned about the exhausting schedule.

In the UK, the CGI Dalek test footage from the Amblin promotional reel turned up on Channel 4's *GamesMaster* on Tuesday 13 December. With Amblin closed for Christmas, DeLaurentis' new script was delivered on Saturday 17 December 1994 with revisions through to Wednesday 21. The teaser was now set on 1 January 2395 and the Daleks inhabited platinum alloy exoskeletons. The dying Borusa gave the

Above:
Design for
the TARDIS
entrance.

Doctor a clue to his father's location – a silver button from an army uniform. The last destination of the Father's TARDIS was London on 6 March 1944, and the Lizzie character was now renamed WAC Jane McDonald. The Master's cohort, the Castellan, arrived by TARDIS with two Daleks who disguised themselves as military policemen. It was the fact that the Father's records revealed he was only 25 years old that made Jane suspicious of the Doctor, and the Master morphed into the guise of Jane's superior, Captain Sanders. In Act Three, Jane tricked the Master into revealing his identity and helped the Doctor to escape, with the Daleks chasing them to the TARDIS. Act Four had the TARDIS land in San Francisco on 29 September 1995, and a series of articles by Doctor John Smith – the Father's alias – led the Doctor and Jane to the University of California and Professor Anne Baker who knew Dr Smith. The Doctor and Jane were tracked by Daleks disguised as cops. Dr Smith became a science-fiction novelist after being a political activist, but the Professor said that he died three months ago. In Act Five, the Doctor realised that Professor Baker must have been lying and he broke into Baker's home to find that Dr Smith was in fact her husband and the couple had a family. Dr Smith repaired a vital part of the TARDIS, but declined to return to Gallifrey. In Act Seven, the Doctor was forced to fit a time rotor into the Master's warship when the Master had Jane taken away to undergo an operation to turn her into a Dalek. At the end of the adventure, the Doctor returned Jane to London where she was reunited with Winston.

A second 'First Draft' was dated Wednesday 21 December 1994. The Daleks were now defined as Model X-7 Daleks, and again the other alterations were minor.

The Lofficers submitted comments about DeLaurentis' script on Saturday 31 December; generally impressed with the story, their main concerns were the Master's plan, the complete revision of the Daleks (whom they suggested replacing with the Ogrons or the Cybermen/Cybs), the excessive continuity (suggesting that the Time Lord President be named Pandak rather than Borusa) and the fact that the script did not show the full power of the Time Lords. The couple – who had written for animated series such as *DuckTales* and *The Real Ghostbusters* – also submitted a premise of their own to Segal, titled *The Terrible Zodin*. Based on an unused proposal for the Virgin *New Adventures* range of *Doctor Who* novels, this story was an attempt to show Segal how a new series could use continuity elements of the BBC show. In it, Zodin stole the fourth segment of the Key to Time from the Kinda on Deva Loka, and the White Guardian warned the Doctor about this, directing him to London in April 1912 where he met up with Ann Mansard who was translating the Cretian Scrolls of Dalios which Zodin wanted to steal. Part of the narrative was

Right:
An Edwardian
gentleman.



set on board the Titanic and the Seventh Doctor was to appear at the end. A follow-up episode, *The Eye of Harmony*, had Zodin using the sixth segment to tamper with the Eye of Harmony, a moon in orbit about Gallifrey in which a parallel universe concept reconciled the old and new series.

By New Year's Day 1995, there was still no go-ahead from Fox, who now planned to give Segal a decision by mid-January. It was also becoming clear that Spielberg was not as involved with the project as previously thought. As work at Amblin began again in January 1995, the company found itself being asked to comment on a legal action called by Daltenrays against BBC Worldwide (the rebranded BBC Enterprises) because of the collapse of the *Doctor Who* movie project the previous spring. And unfortunately, Thomopoulos issued a memo on Tuesday 3 January which indicated that Amblin was now unlikely to be making *Doctor Who* after all.

Script problems

On Tuesday 17 January, Lofficier announced that 'Fox has decided to pass on *Doctor Who* after all... they now feel that *Doctor Who* is not "mainstream" enough'. Furthermore, Universal and Fox could not agree on funding either. Spielberg himself was now forming a new company in partnership with Jeffrey Katzenberg and David Geffen; this venture, DreamWorks SKG, was to produce programming for ABC, and *Doctor Who* was not one of its projects. Now based in America, John Levene – who had played Sergeant Benton in *Doctor Who* in the 1970s – indicated that he had been approached to play a Time Lord in the new production.

DeLaurentis delivered a final version of his script on Friday 3 February 1995



Above:
The Master
possesses
Bruce's body.

entitled simply 'Draft'. In this, the Doctor was 'the legendary cosmologist, philosopher and explorer; The Doctor surprisingly young (late 20s), handsome in a rebellious way, long hair framing a face accented by several days stubble'; his assistant was now a pumpkin-shaped alien with a horn called Gog (replacing Sherman). The Master's metallic servants had been renamed Zenons as opposed to Daleks; super-soldiers suffused with platinum-7, notably their eye implants. Cardinal Borusa became Cardinal Pandak. In Act Three, the chase sequence through London with the Zenons was reworked. The character of Gog was now revealed to be alive as the Doctor's party entered the Master's compound in Act Six, and he was vital in rescuing Jane from the operation to turn her into a Zenon in Act Seven; Gog then joined the Doctor on his new adventures.

Fox's decision to pass had been partly because the company had not enjoyed DeLaurentis' script – facing Segal with yet another change of writer; Segal himself had feared that the new story was not quirky enough. After DeLaurentis left the project, Fox indicated that it might want to return to the Leekley script after all. Friday 3 February 1995 saw two separate reports on the Leekley script filed by readers at

Connections: Regeneration game

➤ The Doctor tells Grace that he has the ability to regenerate into other species as well as humanoids. It is not

clear if he has a choice in the matter.



Amblin's Story Department; one found it over-complex with too little exposition while the other felt that it retrod very familiar territory. Further complications arose when, around Friday 10 February, Wearing and Yentob received hoax calls from one Andrew Langdon who claimed to be calling about "script problems"

from Amblin.

With little development actually happening, Segal now decided to attend a convention as a guest and selected The Six Wives of Gallifrey One in Irvine, California on Sunday 25 February. Here, Segal spoke encouragingly regarding a deal with a major network that was not far away, and how a pilot might be ready for the November sweeps. Attendees were treated to design paintings of Gallifrey and the TARDIS interior as well as the CGI Dalek footage. Segal implied that the Master would play a major role in any subsequent series, and felt that UNIT would also appear. Reassuring fans that the Doctor would be played by a British actor, Segal also commented that they would consider some shooting in London. One of his dreams was to have a banner reading 'Doctor Who is back – and it's about time!' draped across Television Centre. He also promised a Tom Baker-style title sequence and a new theme recording, possibly by the London Philharmonic Orchestra.

Back at Amblin, Segal set about trying to find a writer for another completely new script, and a list assembled on Monday 6 March offered 17 suggestions, including Richard Matheson, Billy Ray and Bryce Zabel. In the meantime, the Lofficers pitched another storyline to kick-start the show in a manner similar to *100,000 BC*; in

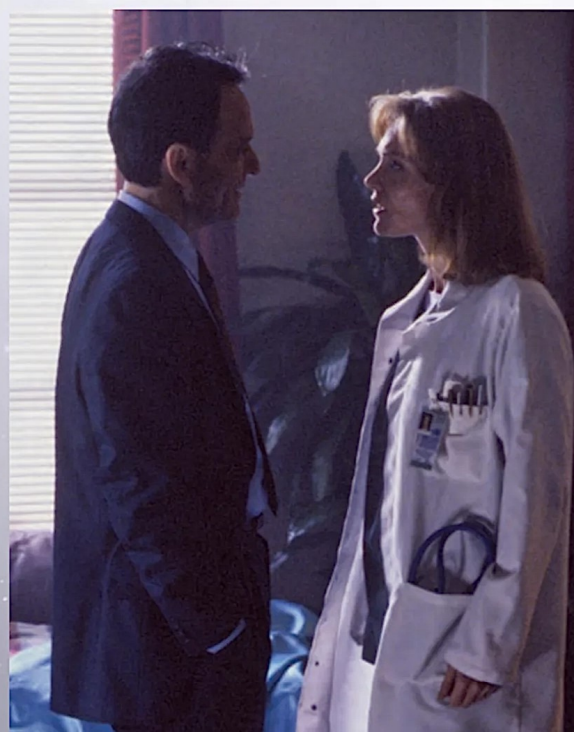
this version, the Doctor was an amnesiac, working as Dr John Smith alongside Pam Henderson at the Department of Physics, University of California. 'Smith' was investigated by the Master in his guise as Mr Magister of the National Security Agency who wanted the Doctor to reveal the location of the Hand of Omega to him. The Master wanted to rule the Time Lords but was opposed by the Shoboogans, and when 'Smith' entered a trailer with Pam to find a TARDIS interior, he set off to discover who he is and why he is on Earth.

Matthew Jacobs

The confused situation regarding Fox was compounded when the Thursday 23 March edition of *Variety* indicated that *Doctor Who* was now in Fox's schedules for the autumn as part of its World Première Movie strand for 1995/6. By April, a formal announcement of the deal with BBC Worldwide and Universal Television was made – but now without Amblin connected to the project. Wagg and Segal were still in charge, working with Yentob and Wearing. A new script was to be commissioned, and no further

Right:

"I'm telling you, he had two hearts."





announcements on production could be made until it had been accepted. It was still hoped to shoot in early autumn to broadcast for sweeps week in November, with the BBC showing the film around the same time in the UK. Fox also confirmed that the TARDIS would remain as a police box.

With both the Leekley and DeLaurentis scripts abandoned, Walton suggested a new writer for the project: Matthew Jacobs. Born in England, young Matthew Jacobs had visited the set of the 1966 *Doctor Who* serial *The Gunfighters* at the age of eight, since his father – actor Anthony Jacobs – had played Doc Holliday in the story. Jacobs' early work was as an actor (appearing in a 1968 BBC2 adaptation of *Point Counter Point* directed by Rex Tucker) and director, after which he started writing while at the National Film School. He wrote the hacker screenplay *Smart Money* and the script was picked up by the BBC and made in 1986, for which he then developed, co-wrote and directed *Hallelujah Anyhow*. Jacobs then worked on an adaptation of Catherine

Storr's *Marianne Dreams* as *Paperhouse*, *The Ruth Rendell Mysteries*, and episodes of the Lucasfilm series *The Young Indiana Jones Chronicles*. By 1994, Jacobs had moved to America and was based in San Francisco.

Segal and Wagg read some of Jacobs' work and liked it, and arranged for the BBC to agree his hire on the project. Jacobs joined the team at the start of May, attending a meeting with Segal, Wagg and Walton amongst others on Friday 5 May. The brief for Jacobs was that his script should start small and blossom, having the Doctor thrown into the world not knowing who he is so that the audience could discover about him as he himself did. Earth was a safe haven for him because it was the birthplace of his mother. There was also the need for a new Dalek – or at least a new antagonist for the 1990s. Walton wanted to abandon the World War II aspect and have the Doctor arrive in the present day. Drawing upon the lead character's title, it was suggested that the Doctor would heal and fix things – being described as having 'a Matt Frewer lunacy [and] an Alan Rickman charisma'. Further demands from

Above:

On set inside the Doctor's TARDIS.

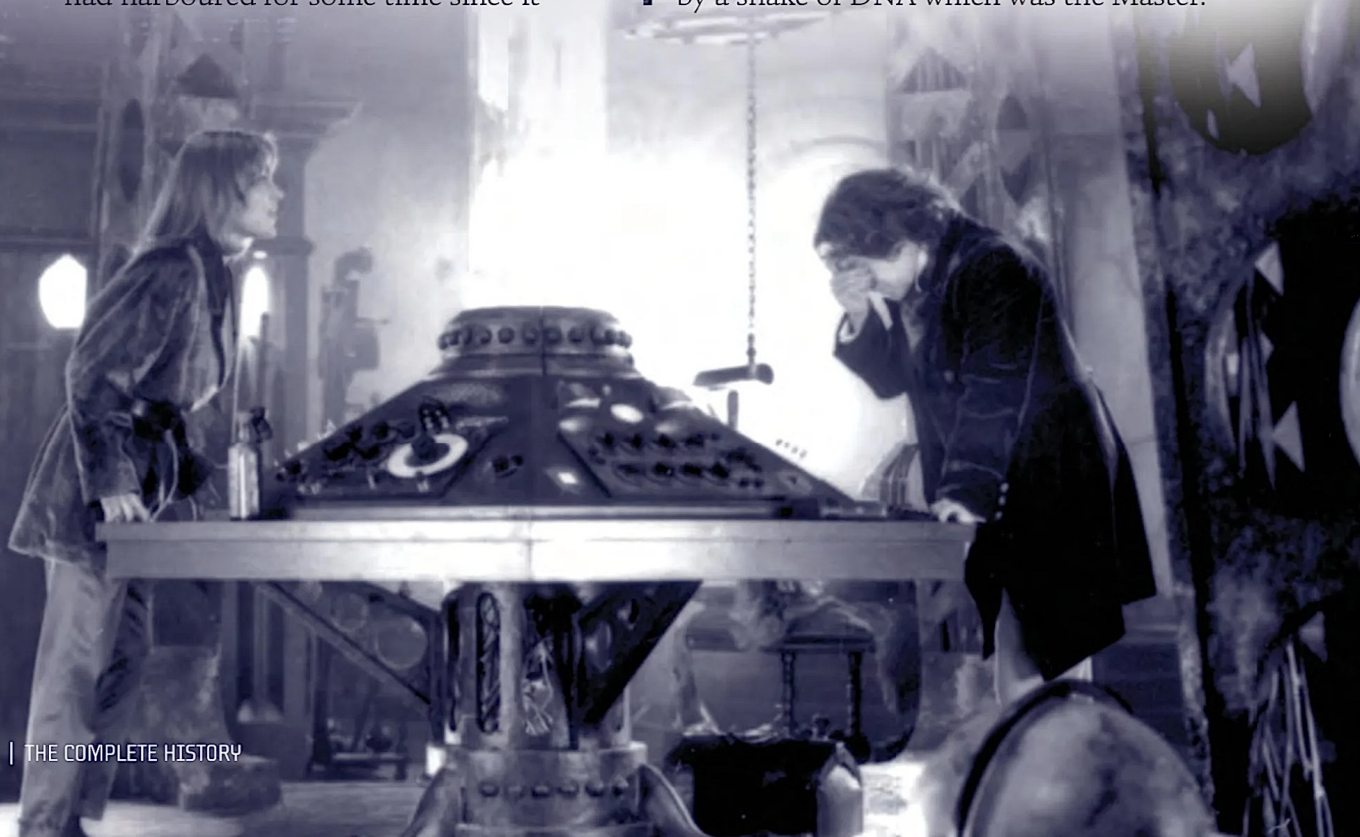
Fox were that the pilot should be targeted at its core audience as demonstrated by demographics, and not feature alien creatures which were too strange; this meant dropping the Daleks and Cybermen, although Segal fought to retain the Daleks in a small capacity. Having the Master as the only villain also reduced costs, and Jacobs felt this character was the most accessible foe for a new audience.

Jacobs recalled watching the original BBC show when it featured William Hartnell, Patrick Troughton and Tom Baker, and brushed up on its background by reading Lofficier's 1992 lexicon *The Doctor Who Universal Databank*; apart from that he did not wish to get bogged down by continuity. Segal gave him a blank page, apart from asking for a setting of contemporary America that the audience could relate to. It was Jacobs who suggested that the start of the pilot should see the demise of Sylvester McCoy's Doctor; this was a fresh approach which Segal now liked. The idea of the Doctor being half-human was one which Jacobs had harboured for some time since it

explained the hero's liking for humanity. His initial pitch was 'Doctor Who Am I?' allowing both the amnesiac Time Lord and the new audience to discover the new hero together.

Jacobs' assignment was announced on the net by the Lofficiers the following Tuesday, and it was hoped that Jacobs could deliver a script by mid-July. His first outline notes were submitted as *Doctor Who – Very Rough Outline Notes* on Friday 19 May, with the theme, 'Only when Doctor Who knows who he is will he be able to save us all.' The Master was to stow away on the TARDIS and arrive in present-day America ('San Francisco or New Orleans – the jury's still out on this') aiming to become Earth's God, and turning the Doctor's mother's world into Hell. Unlike the Leekley and DeLaurentis versions, Jacobs' narrative would not restart the Doctor's adventures with an origin story, but would take up where the BBC series left off. Thus the story began with the old Doctor as played by McCoy arriving in the TARDIS and being attacked by a snake of DNA which was the Master.

Below:
"It's bigger
on the inside!"



The prone Doctor was found by Jack, a 16-year-old 'tough street-kid' and taken to the ER where he was tended to by Dr Kelly Grace (named after the actress Grace Kelly), who had been called away from a performance of Giacomo Puccini's opera *Turandot*. Kelly accidentally killed the Doctor who regenerated in the morgue at the end of the first act. Taking a host body, the Master searched for the Doctor at the hospital the next day and – not knowing his own identity – the new Doctor adopted the name 'Dr Who'. Jack used the key he stole from the Doctor to enter the TARDIS and the Doctor sought sanctuary with Kelly. The relationship between the Doctor and Kelly deepened as the Doctor tried to find out who he is, but he could not remember what he was doing when he was attacked. The Master raised Jack's father from the dead on Halloween. Recalling his love of humans, Dr Who remembered that the Master would turn Earth into a living hell on Halloween, and the Master took control of the TARDIS so that he could use it to bring back the dead. The Doctor, Kelly and Jack were trapped but escaped back to the TARDIS, finding that the Master had made it a gateway to another dimension. The Master was narrowly defeated and the living dead were lured back to the TARDIS and taken to another dimension. After a face-off with the Master, Jack was killed and brought back to life by the Doctor and Kelly. Jack was returned to Earth, but Grace decided to remain with the Doctor on his travels.

Variety reported that *Dr Who* was one of the projects underway with Fox on Wednesday 24 May. In June, Eric Idle was again being rumoured in the press as the new Doctor – despite denials from his agent. BBC Worldwide issued a press release on Tuesday 13 June entitled *Dr*

Who TV Movie On-Track; this confirmed that the two-hour pilot storyline had been approved by Fox and the BBC. The venue for the pilot was settled upon as San Francisco; this was Segal's favourite city and he felt that Los Angeles was too clichéd. This was ideal for Jacobs – an inhabitant of San Francisco – who was now well into the scripting process. *Doctor Who – Rough Screenplay in Progress Notes* was prepared on Tuesday 27 June. The opening was now defined as San Francisco's Chinatown, and Jack was described as 'like Harvey Keitel in the church at the start of *Mean Streets*'. The new host for the Master snake was described as a 'snoring Bruce Willis' (whose wife 'Demi' slept peacefully). Put in the morgue by a university student, the Doctor regenerated: 'Glowing from within his very body each cell is replaced in a fantastic sequence. The new Doctor is born before our very eyes...'

'Knock knock – who's there?'

In the second act, the Doctor emerged from the morgue (with a 'knock knock – who's there?' gag) and acquired a new costume (the suggestions being HG Wells or Sherlock Holmes). The Doctor wandered the streets and saw a mannequin in Edwardian period costume – which made him remember that his mother was British but his father was alien. Jack tried to offload the Doctor's stolen possessions at a pawnbroker's which was then ransacked by the pursuing Master. It was now Kelly – fired because she had lost a patient – who dubbed the Doctor "Dr Who" because of his mysterious identity,

Connections: Music man



▶ The Doctor tells Grace that he knew Italian opera composer Giacomo Puccini (1858-1924) and was with him before he died. The Doctor correctly tells Grace that Puccini died leaving his final opera, *Turandot*, unfinished and that it was completed by Franco Alfano based on notes left by Puccini.



Above:
The Master
recruits
Chang Lee.

and they kissed at her flat; the Doctor proved his identity by saying: “Il suo nome è amor...” (“His name is Love” from Act III of *Turandot*) which Grace whispered to him during the operation. The story was now set on New Year’s Eve, with the Doctor recalling that this would be when the Master would unleash his plan. Jack was given a deal by the Master; he would trap the Doctor if his dead father was returned to him. Brought to the TARDIS by Jack, the Doctor and Kelly saw Jack’s father and someone from Kelly’s past appear – the first stage in upsetting the balance of life and death on Earth.

At this point in his outline, Jacobs had the thought of making this the New Year of 2000 which was only ‘four years from transmission’. The Doctor tried to tempt the Master by offering him a greater prize and the TARDIS took off for another dimension (or possibly Gallifrey). In fact, they were still in the TARDIS and the Doctor was deceiving the Master in the same way that the Master did earlier on, by making the Doctor and Kelly think they were back in Chinatown. The Doctor’s refusal to believe in the Master defeated him. In this version, the Doctor talked Kelly into staying on Earth and following her calling as a doctor.

On Wednesday 5 July, Wagg informed Segal that Alan Rickman would not play either the Doctor or the Master, but that

both Cunningham and McGann were available as the Doctor. One bizarre rumour from one newspaper on Monday 10 July was that Carolyn Seymour would be playing the Doctor. It was now that Wagg dropped a bombshell for Segal; after years of working in America he was tiring of commuting back to London to see his family and had decided to depart in a few weeks’ time to live in England permanently. This meant that he would be leaving the project as it neared fruition.

Chang Lee

The ‘First Draft’ of *Doctor Who* was completed by Jacobs on Tuesday 18 July 1995. After the title sequence, the action opened on the streets of San Francisco’s Chinatown in an alley by the Sam Lee Trading Co. where materialised ‘a dark blue British Police Phone Box from the late 1950s... it’s [sic] door bursts open and the Doctor, as played by Sylvester McCoy, bursts out’. The Doctor was about to lock the TARDIS when ‘an evil-looking, worm-thin Snake shoots through the keyhole, and sinks it’s [sic] venomous fangs deep into the Doctor’s wrist!’ Gasping that the Master was here, he collapsed. Nearby, Chang Lee (the new name for Jack and described as ‘14, but looks older’) was pick-pocketing tourists and ducked into an alley where he saw the snake trying to enter the Doctor’s body, but used his stiletto to force it to flee down the drains. When Lee was unable to get help from his Uncle Sam, he called an ambulance. The snake entered the apartment of ‘Bruce, (45) a thugish fire chief’ and ‘Miranda (43, his wife)’; the snake entered Bruce’s body.

The Doctor was rushed into ER reception by ‘two nurses Curtis (26) and Wheeler (32) and a resident, Salinger (37)’. Curtis signed the patient in as ‘John Smith’,

confirming the date as 30 December 1999. In X-ray, the three medics found the Doctor's two hearts and summoned the cardiologist, 'Dr Grace Wilson (30-35)' who was at a Puccini opera with 'her fiancé... Brian' (originally a speaking role). Grace's operation on the Doctor was observed by Doctor Roger Swift and some investors. The Doctor's body was taken to the morgue and attended to by 'Bill (19) - a local University student' and 'another porter... Ted'; this was a reference to *Bill & Ted's Excellent Adventure*, a popular 1989 movie about two teenagers travelling through Earth's history in a phone booth - Jacobs even had the character Bill use the catchphrase "party on dude". Bill was going to his campus party as the nineteenth-century American president Abraham Lincoln. The Doctor regenerated in the freezer and emerged before Bill saying "Doctor - !?" to which Bill asked, "Doctor who?" "Exactly..." said the Doctor before Bill fainted; the Doctor took the Lincoln outfit and emerged from the hospital into the night. Suddenly he saw an Edwardian

world and 'a beautiful woman... getting out of a horse and trap' who he recognised as his mother. Running into a park, the new Doctor screamed, "Who am I...!?" as Act One ended.

At the start of Act Two, Bruce - now possessed by the Master - shot Miranda, the Doctor headed back to the hospital, Grace talked to Bill about the missing body and Swift's attitude to covering up the double-heart exposure incident forced Grace to resign. The Master tracked the Doctor to Walker General Hospital almost by smell and actually ended up sitting by the Doctor in reception - the two not recognising each other. Grace entered, and the Master hypnotised her, learning that she had killed the Doctor. The Doctor had managed to slip away while Grace had psychiatric interns pursue the Master, who escaped on a bus. Seeing Grace, the Doctor thought he knew her. Meanwhile, Lee was trying to sell the Doctor's possessions - including the sonic screwdriver and a yo-yo - to his Uncle Sam, but his uncle would not offer a good price. Lee left - and a moment

Below:
Chang Lee
the gangster.



Connections: In disguise

➤ The Doctor explains to Grace that the TARDIS is able to disguise itself but got stuck on a previous adventure. However, he attributes this function to a 'cloaking device' rather than the 'chameleon circuit' as first mentioned in *Logopolis* [1981 - see Volume 33] and in subsequent adventures such as *Attack of the Cybermen* [1985 - see Volume 40].



Alarm

➤ The TARDIS Cloister Bell is heard ringing, signalling the imminent death of the ship. The bell had first rang out its warning of catastrophe in *Logopolis* [1981 - see Volume 33], and was again heard in *Castrovalva* [1982 - see Volume 34] and *Resurrection of the Daleks* [1984 - see Volume 39].

later the Master entered the Trading Store, ripping the shop apart telepathically to find the Doctor's keys; taking all Sam's keys, he left for the TARDIS. The Doctor met Grace again in a hospital lift and forced his way into her car, insisting that he was her patient and quoting Puccini just as he passed out at the end of Act Two.

Having watched the Master, Lee used the Doctor's key to enter the TARDIS at the start of Act Three; the Master came in behind him. The Master - whose human body was rotting - said that they needed the Doctor, and Lee was shown first a spiral corridor and then the Cloister Room, 'a very beautiful space with a very ornate church-yard feel to it... in the center [sic] a very ornate crypt-like structure'. The Master said that this environment could enter dimensions of sheer energy called the Eye of Harmony, and asked Lee to find it for him; the crypt opened to

reveal a mirrored well in which Lee saw his dead father. Grace took the Doctor back to her condo to find that Brian had left; the Doctor didn't know who he was but believed his mother was British, that he had two hearts and was a 'time traveler [sic]'. The Doctor cooked food from the dinosaur era and the eighteenth century for Grace, and she talked about her grandmother's influence on her career. They then visited a dime store where two brothers - aged nine and six - were

arguing; the Doctor bought jelly babies and a yo-yo from a storekeeper who was the Master. Back at the condo, the Doctor took a shower and absent-mindedly stood naked before Grace who commented, "Well I'm glad to see you only have one of those, but perhaps -." A TV report about the incident at Sam Lee's reminded the Doctor about keys and he realised that the Master was after the key to the TARDIS ("Time And Relative Dimension In Space!" - retaining the singular for 'dimension' as used in *100,000 BC*); he realised that he was "the Doctor. I am a Time Lord. I am over seven hundred years old, I have 12 lives, I was born on Galifrey [sic] on the other side of the universe." The Doctor kissed Grace - and realised that he was the only hope for Earth now that the Master was there.

Police chase

Act Four opened with the Doctor and Grace speeding back to Chinatown only to get stuck in a traffic jam; a frantic Doctor stole a motorcycle cop's bike (telling the cop that he first tasted jelly babies on "July First 1956, St Paul's Hospital London") so that he and Grace could speed across the Golden Gate Bridge. A chase with the police followed, but the Doctor's driving got them to a public library where the Doctor went in and told a student called Gareth which question to answer in his exams; he then explained to Grace that Gareth would do vital work in predicting seismic activity but must first graduate in poetry. Taking a tram to Chinatown, the Doctor located the Sam Lee Trading Company by asking a policeman, and found the TARDIS - which was briefly entered by another motorcycle cop. Entering his ship, the Doctor heard the bell tolling from the

Cloisters and knew that “the Tardis [sic] is dying...”

Act Five opened with the TARDIS cordoned off by the police and a TV reporter discussed how “two unidentified hijackers” were holed up inside it; watching the report at the hospital party, Curtis and Wheeler recognised Dr Wilson as one of the suspects. The Doctor and Grace entered the Cloister Room to meet Lee and the Eye of Harmony showed images such as ‘Daleks, Cybermen, other Doctors even’; the Doctor had never seen the Eye of Harmony open and realised that it was Lee’s sadness for his father that opened it. Looking into the silver pool, Grace saw herself as her grandmother and Lee as his father; the pair pulled their dead relatives from the Eye into the TARDIS. The decaying Master appeared to wish the Doctor “happy New Year”; he would soon gain power when everyone in the city was also dreaming of those they have lost – Grace and Lee’s relatives turned on them. The Master bit the heads off Lee’s

father and Grace’s grandmother and grew in size; he would harness the energy of the returned dead. The Doctor looked into the pool which started to ripple... and outside a beam of light shot from the TARDIS into the night sky.

In Act Six, the parties at the hospital and university continued, Sam Lee lay in his hospital ward and the two boys awaited midnight at home. The Master shed the last of his human form and onlookers were drawn to the TARDIS by the light. Grace suggested that the Master would get eternal life by entering the Eye of Harmony – to the Doctor’s horror. The Master took the gamble and plunged into the pool – taking the others with him – as the TARDIS dematerialised. The four found themselves in an idyllic countryside – ‘a little reminiscent of [Michael] Powell/ [Emeric] Pressburger’s [1946 romantic fantasy film A] *Matter of Life and Death*’ – and were surrounded by silhouettes of those waiting on Earth; the Doctor knew

Below:

The Doctor and his new companion ride in style.



this to be the beauty his mother's planet could create which is not what the Master wanted. The Master – now half-human and half-snake – demanded to be taken back. Blasting Lee with an energy bolt, the massive Master towered over the Doctor, taunting him, “You know who you really are, don't you?”

Act Seven began with Lee coming to and the Doctor saying that he knew who he was but will have to take the Master somewhere to show him. The Harmony landscape darkened and the carriage with the Doctor's mother appeared – the vision implied that she threw herself in front of the carriage to save her “little boy”. Then a young boy appeared across the green hills and told them that this was Gallifrey; he said that he was known as the Doctor. The boy asked the Doctor's name and the Doctor replied, “My name is ‘love.’” The Doctor asked the Master who he was, and a darkness approached, swallowing up the Master's giant form. Grace and Lee

were led out of Harmony by the Doctor and back into the Cloisters; they could carry on their lives and the Doctor suggested that Grace should withdraw her resignation. The Doctor took the TARDIS back in time to the millennium countdown, materialising at the bottom of the yard where the two brothers lived. Lee returned the Doctor's key and departed, with the Doctor asking him to look out for his timepiece (“I've had it for 200 years and it's only lost 20 seconds”). Grace wanted to go with the Doctor. The Doctor refused, saying he would see her next time:

“Next time the universe is in peril, next time something needs fixing, next time...” The TARDIS departed as the nearby parties sung *Auld Lang Syne*.

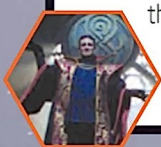
Minor script changes

A ‘Revised First Draft’ was prepared on Friday 28 July. Act One was identical with a few minor changes such as the removal of the “doctor who?” exchange with Bill, and Lee now giving the Doctor's name as ‘John Smith’. From Act Two, the Doctor's desire to know the time was introduced, starting with him looking for a clock while in a line of patients, and the scene of the Master ‘smelling’ the Doctor in the park was dropped because the Master now saw the hospital sign through the Doctor's eyes. When the Master arrived at the hospital reception, he thought he saw the Doctor – but it was another patient ‘who does indeed look just like Sylvester McCoy’. The Master started to wheel the man on the trolley towards the exit; when he realised he had made a mistake, he pushed the trolley into the path of an ambulance. The Master then met Grace and hypnotised her to bring the Doctor to him. The dialogue between the Doctor and Grace in her car had the Doctor pulling the micro-surgical probe from his chest and Grace seeing ‘the broken tissue on his chest [heal] in front of her eyes’. In Act Three, the dialogue between Chang Lee and the Master in the TARDIS was changed to emphasise the 13 lives of a Time Lord and how the TARDIS seemed to like Lee. In this new version, the Master offered Lee vengeance on his uncle who killed his father; the plan to feed off the returning dead was also revealed at this point. At Grace's condo, a comment from the Doctor about how London can look beautiful prompted the idea that

Connections: Dress for the occasion

- The Master takes the time to change into a set of robes prior to taking the Doctor's lives from him. The robes intentionally echoed the ceremonial gowns worn by the Time Lords seen in previous adventures, including *The Deadly Assassin* [1976 – see Volume 26], and *Arc of Infinity* [1983 – see Volume 36] and featured

the distinctive,
crescent-shaped
high collar.





Above:
New company
in the TARDIS.

he was British with no reference to his mother. The Doctor now knew all about Grace (“you did your doctorate in nano-technonology”) and her grandmother. Grace took a blood sample from the Doctor’s hand and checked it under a microscope while the Doctor served food. After remembering who he was, the Doctor told Grace that the Master was in his last life and he was in the process of trying to stop him: “If we don’t stop him the Earth will become a living Hell... we only have until midnight!”

The start of Act Four was rewritten to open with the Master showing Lee the trap he had set for the Doctor in the TARDIS: a web of gantries and walkways in the Cloister Room. His facial skin peeled off to reveal the snake inside, the Master primed the Eye of Harmony to obey him. The motorcycle cop’s exclamations of “dammit!” were all removed. Abandoning the motorcycle, the Doctor and Grace now took the cable car rather than the tram. As they approached the TARDIS, the script now had the Doctor explain to Grace, “I’ve never been able to repair it’s [sic] cloaking mechanism but I rather like it.” In the new Act Five, the initial TV report from the cordoned-off TARDIS was dropped, and instead the Doctor speculated that the

Master already had control of his ship. The Doctor, Grace and Lee discussed how Lee opened the Eye of Harmony as they moved through the labyrinth; they encountered the Master above the Eye saying that he would be reborn in less than a minute. The walkway on which the group was standing became a cage for the group, and Lee realised the Master had tricked him. The forgotten souls emerged from the pool of the Eye; Act Five now continued through to the point where the onlookers started to approach the glowing TARDIS.

Act Six began with the Master taunting Grace and Lee to bring back their dead relatives so he could feed on them. The Doctor realised that the Master had used the telepathic realisation unit to create the cage and that it only existed within the Eye; if Lee made it, as he did the trap, then he could break it. They imagined that they were on a swing and broke out. Lee thought them to freedom and there was a fight during which Lee was killed by the Master. As Grace cradled the dead Lee, the Master pulled the Doctor into the Eye and vanished. Act Seven then had the Master and Doctor ‘falling through strange geometric patterns’ while Grace used a massive jolt of power from the Eye to bring Lee back to life again. In the swirling



Above:
The Master
and Chang
Lee – not to be
messed with.

clouds, the Master asked the Doctor who he was; the Doctor had two visions, first of his mother alighting from the carriage and then of the young boy on the green hills of Gallifrey. When the Doctor said, “I think, my name is ‘love’...”, the Master said this was not a name; this caused the Doctor to retort, “But then neither is ‘Master’... son of Mister and Mrs Master?” When the Doctor asked the Master to take him to his birth, a darkness appeared and engulfed the Master, with the Doctor propelled from the pool. In the closing scene, the Doctor commented to Lee that his missing timepiece was borrowed “from Mr Franklin”. The script now ended with a scene of the Doctor in the TARDIS wondering where to go next: ‘The famous music fills the air, and The Doctor’s next adventure is about to begin...’

On the script was noted, ‘Let’s scale back Master metamorphosis into monster...’ while in the scene at the dime store, the annotation was ‘I’m not sure what the point of this scene is’. In Act Five, it was also noted that if it was 1999, Bill would not be ‘dressed as Bill Clinton’, the current US president, for the costume party. It was also noted in Act Six that ‘the doctor should never say, “But don’t you see!” That’s the whole idea – he sees.’ For the

revelation of the Doctor’s identity, the note read, ‘I don’t know about this scene. I think we may of gone too far with the love stuff. Let’s revisit and discuss.’

The script was sent to the BBC, with comments from Yentob and Wearing channelled back via Jo Wright to Segal on Wednesday 9 August. There was concern at the inclusion of McCoy which would ‘connect it in our audience’s mind with the last days of *Doctor Who* when it was... losing its popularity’; Wright asked if the role of the ‘Old Doctor’ could be given to the more popular Tom Baker but Segal held firm on using McCoy. The producer even considered featuring Ace briefly at the start of the script, but this was vetoed by the BBC; Wright herself finally agreed to the inclusion of the old Doctor on the condition that he had barely any dialogue because she envisaged the story as a stand-alone item. The BBC felt that the Doctor/Master background was not established enough, the story felt too domestic, the hospital scenes felt too like *ER* and the Chinatown opening was now clichéd. The morgue scene was highlighted as ‘very good’. Again, the Corporation asked if McGann had yet been cast.

The Master and Chang Lee

Jacobs produced a ‘Second Draft’ of *Doctor Who* on Friday 18 August. Act One was barely changed – although the dialogue from the Doctor’s mother about him being a handsome little boy was omitted. Act Two now had more material between the Master and Lee prior to the attack on Sam. In Acts Three and Four, the material between the Master and Chang Lee was rewritten. Act Five was then reworked with the Doctor discovering that the future no longer existed and starting to work on the console with Grace’s help.

Grace was then lured away by the Master to be Eve to Lee's Adam in a new race of humans. Grace was hypnotised into standing on a small platform which floated above the Eye of Harmony – bait in a trap for the Doctor. In Act Six, Lee lured the Doctor to the Cloister Room where he joined Lee and Grace on floating platforms under the Master's control; he must look into the Eye to create the Master's new race. The Master revealed to the Doctor that his father was a "Timelord [sic]", but that he was born a hundred years ago on Earth to a human mother. The Doctor was forced to look into the Eye and its power was unleashed. In Act Seven, as the Master thought he had taken all the Doctor's lives, the TARDIS travelled back in time as the Doctor programmed it to do. The Master was overpowered and tumbled towards the surface of the Eye where he was devoured by a strange darkness. Both Grace and Lee died in the battle, but the Eye of Harmony restored them to life. Taking on board an earlier comment, Bill was now dressed as former US president Richard Nixon at the party.

Considering the script, it was noted that there needed to be more emphasis on the



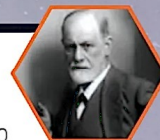
Master's need for Chang Lee and what his master plan actually was – how it would send out a ripple on the millennium. The Master's relationship with the Doctor needed to be strengthened, with an emphasis on the Master not understanding the concept of human love.

On Friday 25 August, the Lofficers gave Segal an update on the fandom situation, highlighting forthcoming conventions where the pilot could be promoted. By now, Segal had flown to Britain and over August Bank Holiday attended the Edinburgh International Television Festival, where he announced that shooting would start on Monday 20 November in San Francisco and Vancouver, for broadcast both sides of the Atlantic in February 1996. A series would then be dependent on the ratings of the TV Movie, but Segal's preference was to do six two-hour TV movies each year. Segal also indicated that he wanted McCoy to fly over to film a regeneration, and that the script was now character-driven rather than effects-driven although was primarily a story concerning time. The producer also indicated that he had met Terrance Dicks and wanted him to work on any emerging series, for which some of the missing serials from the 1960s might be remade. During the event, Segal was able to meet up with Wright to discuss the script.

Back in California at the start of September, the process of casting started all over again, assembling lists of mainly American actors who were prepared to do TV series (such as John Ratzenberger, Henry Winkler, Lindsay Wagner, Ice T, Bob Newhart and Pam Dawber among others). The first scene-by-scene production schedule was also produced on Thursday

Connections: Good friends

▶ The Doctor claims to have known Sigmund Freud and got on very well with him. Freud (1856-1939) was an Austrian neurologist and the founder of psychoanalysis.



Left:
Grace dresses up for the opera.

Connections: End of the world

➤ As the countdown to the new millennium reaches midnight and the Master's plan appears to have succeeded, we see shots of famous landmarks from around the world. These are: Stonehenge in England; the Kremlin in Russia; the Eiffel Tower in France; and the Statue of Liberty in America. We also see the more local Walker General Hospital and the Institute for

Technological
Advancement
and Research.



7 September, outlining a 25-day shoot. On Friday 8 September, the Lofficers announced that they would no longer be acting as 'fan liaison' for the project because of pressures of other work and the fact that the pilot was now well underway.

At the start of September 1995, Segal was called to see Bill Hamm at Universal and introduced to Alex Beaton, a producer from Universal who would keep an eye on the budget of the production on the pilot. Having worked with Universal for some years, Beaton's credits included series such as *Kung Fu*, *Centennial* and *Wiseguy*.

Also in September, Segal left Amblin to set up Lakeshore Entertainment with Gregg Fienberg, a supervising producer on *Twin Peaks* and producer on *seaQuest 2032*. The company had a lot at Paramount, where Segal became executive vice president and executive producer of its TV division; Spielberg allowed him to take the *Doctor Who* project with him as a gift.

On Tuesday 12 September, midway through rewrites, Jacobs broke off to answer some questions raised by Tom Burke of Fox, clarifying the Master's new plan, as well as the motivation for Chang Lee and Grace. Casting dragged on, with agents continuing to submit lists of actors, some of whom had been considered in the preceding years. One actor who was soon ruled out was the pop-star Sting (a favourite with Fox), with Wright indicating in a fax on Monday 18 that Yentob was very against his use. Yentob still wanted McGann. Jacobs

delivered his new script, a 'Revised Draft', on Monday 18 September which was sent out to the relevant parties. This version introduced the concept of the Millennium Star, which the TARDIS passed on its way to Earth in the title sequence. On emerging from the TARDIS and being attacked by the snake, the Doctor now encountered a character called 'Crazy Man' who said that the star would destroy the Earth in two days. At the end of Act One, the Doctor's vision of his mother was omitted as he looked at the star while standing on the freeway. In Act Two, it was established that the Millennium Star was part of the Master's plan, and why he tricked the Doctor into coming to Earth at this time. When hypnotising Grace at the hospital, the Master now referred to himself as humanity's new Messiah.

Millennium Star

After the attack on Sam Lee, the Master told Lee that he could offer him justice. Act Three reworked the material between Lee and the Master again, with the latter now explaining how he had been wrongly banished to Skaro, but escaped by evolving into a Morpho Snake. The Master claimed that he would bring the Millennium Star to Earth, creating an apocalypse where only the righteous would be saved. Lee opened the Eye so that it became a beacon to pull the star off course. The remaining four acts were largely unchanged, apart from the notion of the Millennium Star being attracted to Earth, but then returning to its true course after the Eye of Harmony closed.

Wright responded on Thursday 21 September, mainly indicating how disappointed she was at the lack of changes made after the BBC's earlier comments. Dealing with some specifics, she was

unhappy with the opening scenes and the rationale for some of the events, the background for the Doctor and the Master, the sequence of the Doctor stopping at the toy shop, and also the morgue guys being called Bill and Ted ('the joke... is very dated'). Segal – whose working relationship with Wright had been uneasy from the outset – was unsettled by some of the comments, and contacted Wearing to discuss the script issues further, also confirming the level of control the BBC had over the pilot; he made sure that Wright's comments were sent to Jacobs – who was then in London – as quickly as possible. Wright also assured Segal on Monday 25 that, although the script still needed work, she was working hard to organise finance to start pre-production in January 1996. Two days later, Gary Gillatt, editor of *Doctor Who Magazine*, contacted Segal to discuss coverage of the new pilot in the publication.

By the start of October, Segal was suggesting Patrick Stewart of *Star Trek: The Next Generation* as the Doctor. Greenwood however asked Segal about Fox's position on McGann on Wednesday 4 October and checked that the agreements with Fox and Universal were in place to start production. However, Universal was still unhappy with the budgetary arrangements and Segal made tentative approaches to see if Paramount would like to replace Universal as the production studio in the deal. After an impromptu meeting with Universal in September, production had been delayed into 1996 meaning that the movie would not air before the May 1996 sweeps; no director had been assigned and Segal confirmed that Fox was happy for a British lead if it made the movie an 'event'. Cunningham was still Segal's first choice as the Doctor, followed by McGann; Fox would then be allowed to cast a big name as the Master. The budget was set at five

Below:

A new face for the Time Lord.



POLICE PUBLIC CALL BOX

POLICE TELEPHONE
FREE
FOR USE
PUBLIC
ADVICE AND
OBTAINABLE
OF

'SINCE THE DOCTOR HAD TO BE BRITISH,
GRACE WOULD BE CAST IN LOS ANGELES.'

million dollars; Fox would provide half of this, \$300,000 would come from the BBC and the rest would be funded by BBC Worldwide and Universal.

Wearing was able to meet Jacobs to discuss the script on Wednesday 4 October, and Jacobs spent the next day with him as well. Assembling these comments on Monday 9, Jacobs produced new suggestions for the script, introducing more of the story twists the BBC wanted. The background for the Doctor and the Master was fleshed out and the motivations of Chang Lee and Grace were clarified. The material at the dime store was dropped, and the new element of the Doctor tampering with the world's most accurate clock was added, along with the idea that part of the Master now leaked into Lee so that the boy was fully possessed, later doing the same with Grace. Lee's father and the other dead were now totally eliminated, and both Grace and Lee would be brought back to life at the end. Jacobs was also aware of the watershed the BBC had in mind, noting that the death of Bruce's wife would have to be handled carefully for 'family viewing' or possibly trimmed for the UK.

Director Geoffrey Sax

Over the coming weeks, Jacobs worked on a new draft and liaised closely with all parties; Segal was aiming to start pre-production on Monday 27 November. On Thursday 19 October, Segal decided that he would like Stuart Gillard to direct the pilot, but this fell through. In the meantime, Wright suggested director Geoffrey Sax because of their work together on *Lovejoy* in 1993; Sax was also known to Universal because of a couple of TV movies he had handled for the



Above: Geoffrey Sax was appointed as director.

company. Segal assembled a short list of three potential directors, headed by Sax, and approached Walton for approval; hearing Sax's name, Walton agreed immediately and by mid-October, Sax joined Segal for his first discussion in Los Angeles. Sax enjoyed *Doctor Who* and was delighted to get the assignment, which appealed to him because it wasn't simply another cop series. He was also promised an extensive 30-day shoot – far longer than the 18-20 days allocated to most TV movies.

The casting plan was that since the Doctor had to be British, the Master and Grace Wilson would be cast in Los Angeles with the remaining actors contracted locally in Vancouver. Agents were now submitting possibles for various roles. A revised shooting schedule produced on Friday 20 October confirmed that filming was to start on Monday 15 January 1996. Another convention invitation also arrived for Segal, this time from Steve Lyons offering him a guest spot at ManoptiCon 4 in Manchester on Sunday 7 and Monday 8 April 1996. In the meantime, the final financial agreement between the four parties was discussed and clarified, and at the start of November Universal was still questioning certain ownership issues. On Tuesday 7 November, several internet postings appeared, attributed to Segal;

in this the producer supposedly asked all 'loyal Whovians' to call Tom Thayer, the president of Universal Television, and ask him to make a *Doctor Who* TV Movie to air next May. Universal's address and phone number were given. In the meantime, Jim Brock at Universal sorted out the money problems and confirmed that the studio was still involved. When Universal later asked Segal if he had started a fan campaign against them, Segal denied this and a meeting with Thayer ironed out the misunderstanding.

Introductory scene

Jacobs produced a second 'Revised Draft' script on Monday 13 November. This now had an introductory scene in which the Master was executed and a voice sentenced him: 'For those of us who know the series, it is the voice of a Dalek... For those of us who don't this is a cybernetic nightmare voice.' Scenes of the Doctor in the TARDIS with the Master's remains were added; the TARDIS screens indicated that the local dateline on Gallifrey was '5725.2 Rassilon era'. In this draft, the Doctor was shot by Chinese gangsters who attacked Lee, and the Master escaped the TARDIS via bullet holes made in the police box by the gunfire. In this version Bruce became the paramedic in the ambulance taking the Doctor to Walker General. Bill was renamed Pete to accommodate the BBC. At the start of Act Two, the Master now throttled Miranda rather than shooting her. At the hospital, the Master did not hypnotise Grace, but just ascertained that Lee stole the Doctor's things. The meeting between the Master and Lee was now shifted into the TARDIS in Act Two, with the Master promising Lee "revenge". In this version, the attack on Sam Lee was dropped. In Act Three, the



faces of the Doctor appeared from the Eye of Harmony and the Master saw through the Doctor's eyes. The Doctor's visit to the toy store was omitted and the scenes with the showered Doctor were reworked. In Act Four, 'Bruce' arrived to take Grace to help with an emergency, and a news report about the beryllium atomic clock reminded the Doctor that this is what he needed for the TARDIS. Bruce gave the Doctor some jelly babies. As Bruce drove them in the ambulance, the Doctor realised Bruce was the Master and he and Grace escaped, stealing a cop's bike and making for Kal Tech where the clock was to be turned on. Act Five had the Doctor gaining access by claiming to be the older brother of 18-year-old student Gareth Fitzpatrick, and Grace introduced him to Professor Wagg (named in honour of the departed Peter Wagg). The Doctor and Grace were soon captured by security guards and held along with the Crazy Man. They got back into Kal Tech, moving through the ducts to steal the clock mechanism and encountered Gareth in the computer room as they departed via a window. Acts Six



and Seven were slightly reworked, with the Doctor having wired the clock into the TARDIS controls. The TARDIS now rematerialised on the roof of Kal Tech where Grace and Lee said goodbye to the Doctor at the end. Notes on the script indicated that morphing effects would be costly and dialogue with Grace was needed to emphasise the TARDIS being bigger on the inside than the outside.

American casting suggestions

In late November, McCoy's agents kept Lakeshore advised of the availability of its client throughout January and February; the actor would be appearing alongside Peter Davison in the pantomime *Dick Whittington* at the Theatre Royal Windsor from Friday 15 December 1995 to Saturday 13 January 1996. A new version of the script was delivered to the BBC in the fourth week of November, and this was far more to the Corporation's liking. BBC script editor Craig Dickson submitted some comments via Wright on Friday 24 November, mainly regarding

clarity of the Master's plan and also the situation regarding the Millennium Star, Lee's background story, the lack of a Time Lord story and amending some of Grace's dialogue. Six days later, Jacobs summarised that he would reduce the script in length and also go back to an earlier draft for a reason as to why the Master needs the Doctor. The Master wanted the Doctor's body so he could live for ever, and this is why he requested the Doctor take his remains back to Gallifrey; to do this, he needed to harness the power of the Eye of Harmony and the Millennium Star.

On Monday 27 November, a *Doctor Who* production office was set up for the first time in five years. The base of operations for the next few months was the rented sound stage at 8651 Eastlake Drive in the New Westminster estate of Burnaby, some 45 minutes' drive from downtown Vancouver; the studios were originally an aircraft hangar, then a warehouse for the Arkwright Hardware Company which had then been used by Aaron Spelling. In charge of the office was Peter Ware, the line producer from Universal. Set construction was soon underway as by now Canadian designer Richard Hudolin had joined the team and was working on the available drafts of Jacobs' script; Hudolin's previous work included *Sherlock Holmes Returns* and *Timecop*. The visual effects designer was Tony Dow, a former child actor who had played Wally Cleaver in the sitcom *Leave It to Beaver* between 1957 and 1963.

American casting suggestions continued through into early December for the three leads, with a test session set up on Monday 4 December. Anthony Head was tested as the Doctor (but deemed unsuitable) with Andrea Parker, Molly Hagen and Jessica Steen noted as possibles for Grace.

Because Sax had just got married, it was agreed that his wife – Karina, an

Left:

Smile! It's New Year's Eve.

Right:

A sketch of the TARDIS console design.

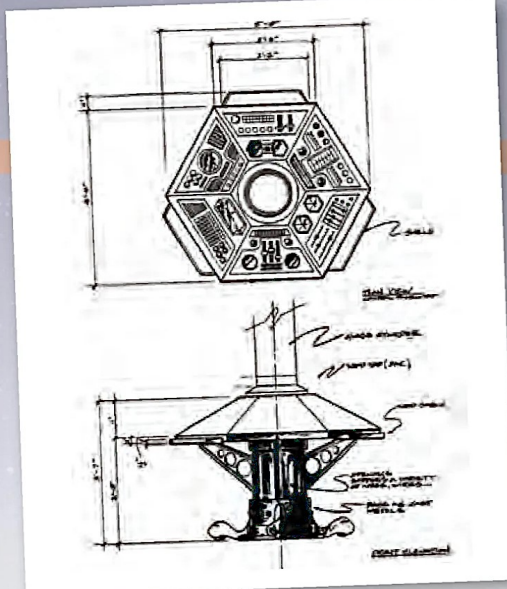
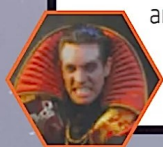
experienced production assistant – should also be hired on the pilot which would require preparation across the Christmas period. Segal also requested a copy of the CD *Doctor Who: 30 Years at the Radiophonic Workshop* from Greenwood on Tuesday 5, and this would provide sound effects for the rough edit.

The first design work undertaken by Richard Hudolin's team was for the TARDIS interior to be built on the sound stages at a cost of one million dollars. For this Philip Segal urged the designer to avoid any hi-tech look as this would date quickly, and so Hudolin adopted more of a Jules Verne Victorian approach, as previously seen with the secondary control room in serials like *The Masque of Mandragora* [1976 – see Volume 25]. The new TARDIS console was made from oak, retained the familiar hexagonal shape, and had controls which were derived from a variant used in the BBC series during the 1970s. The read-outs on the console were rotating blocks with different inscriptions, hand-painted in liquid ivory on each facia. The planets named on the instrumentation were Argolis (from *The Leisure Hive* [1980 – see Volume 32]), Calufrax (from *The Pirate Planet* [1978 – see Volume 29]), Gallifrey, Earth, Manussa (from *Snakedance* [1983 – see Volume 36]) and Sarn (from *Planet of Fire* [1984 – see Volume 39]), while the eras of time were noted as being the Humanian Era, Peon Era, Manussuian Era and Sumaron Era (both presumably from *Snakedance*), Kraaiian Era (presumably from *The Android Invasion* [1975 – see Volume 24]) and the

Connections: Stolen quote

➤ The Master tells the Doctor that “life is wasted on the living”. This is a quote from the science-fiction comedy radio series *The Hitchhiker's Guide to the Galaxy* by Douglas Adams. Adams had previously written for *Doctor Who*

and had been the script editor for the 1979/80 series.



Sensorian Era (derived from *The Sensorites* [1964 – see Volume 3]). Segal wanted lots of items from the Doctor's travels to fill the vast set which included a hat collection, a library full of filing cabinets and the like. There were to be two scanners – an authentic 1947 American television set and a holographic one which was placed into the roof of the set in post-production. The Seal of Rassilon established in stories such as *The Deadly Assassin* was used all over the TARDIS, and Hudolin added a lot of clocks around the set to emphasise the theme of time. Peter Ware wanted a high ceiling for the TARDIS, and so a wooden framework was fashioned for the set with a 24-foot high ceiling and columns 40 feet apart. Hudolin wanted to have a Möbius-style corridor leading from the console room to the Cloisters (which were on separate sound stages), but this was abandoned as too expensive to realise effectively.

Location scouting

Hudolin's next design work was centred around dressing some of the locations which had already been scouted. The Kal-Tech scenes were to be filmed at the Plaza of Nations British Columbia Enterprise Centre at 750 Pacific Boulevard; this modern building had been built as part of the Expo '86 event and had been used by various films and television series. The hospital scenes had been scouted at the disused Shaughnessy Hospital and

Jean Matheson Memorial Pavilion at 4500 Oak Street. The material set in Gate Rose Alley was planned to be performed at 200 Blk E Georgia Street and Main. The Opera House scenes were arranged for shooting at Plaza Catering, #10-750 Pacific Boulevard, with the closing moments in the park scheduled for Dr Sun Yat-Sen Classical Chinese Garden at 578 Carrall Street.

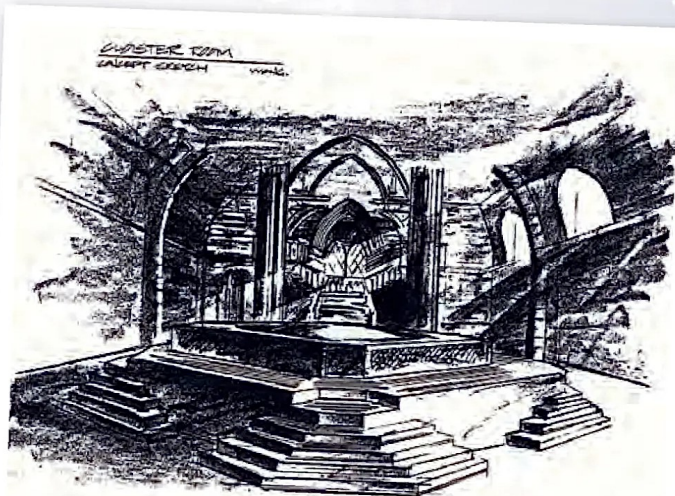
More auditions took place on the afternoon of Wednesday 6 December, with British actor Harry Van Gorkum impressing Segal the most as the Doctor, while Adelaide Miller and Daphne Ashbrook were noted as suitable for Grace (a character who, at this stage, was being considered for several of the planned episodes); Ashbrook left an impression on Segal because she arrived late and was rather frenzied which was a quality he liked. The same day, Richard Claflin of Fox suggested a change to the first act, with the exiled Master's ooze being released from a canister in the Doctor's pocket when he is taken to the hospital. Thursday 7 December saw a list of locations in Vancouver being issued, and Jacobs met with Walton for more story notes. The idea of scrapping the Millennium Star had been raised, and Jacobs agreed it was no longer integral to the story; Jacobs was keen to

retain the revelation that the Doctor was half-human.

On Monday 11 December, Jacobs assembled the notes for his next draft of the script which he aimed to deliver on Friday 22. This was now far closer to the finished version with the Millennium Star element dropped (along with Sam Lee and Crazy Man) and building up the material about the Kal Tech beryllium clock. At the start of the script, the Master now made his last request that the Doctor should take his remains back to Gallifrey, but the wormlike creature got into the console and attacked the beryllium clock. Lee was now part of a four-person gang in an alley fight, with the Doctor being shot and the snake emerging through the TARDIS keyhole; Lee fighting the snake was dropped. The Doctor was now to don the garb of nineteenth-century Wild West gambler 'Wild Bill Hicox' [sic] rather than 'Abe Lincoln' and, after emerging from the morgue, ends Act One by taking the elevator up to the hospital roof. In Act Two, the decomposing Master no longer met up with Grace when at the hospital; the act now concluded with the Master offering Lee a deal to give him power if he helped the Master to get the Doctor's new body. Act Three had the Doctor's memory restored when Lee opened the Eye, and realised that the Universe is in peril. The Master and Lee sneaked back into the hospital and used hospital records to find where Grace lived; Lee saw the Master kill somebody while they stole an ambulance. In Act Four, the Master and Lee collected the Doctor and Grace, and Grace was

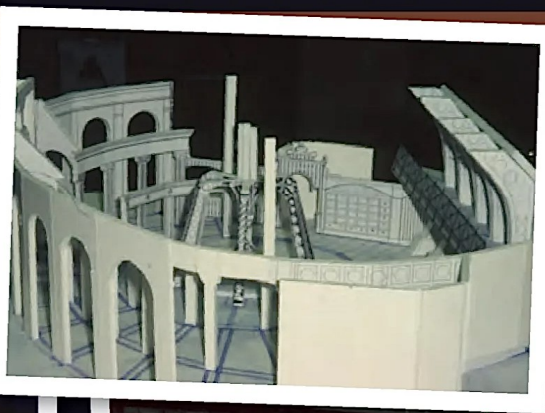
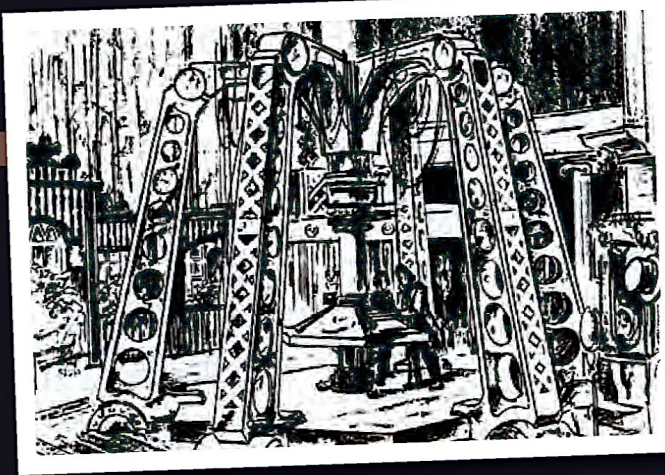
Connections: Science fiction classic

➤ At the beginning and end of the adventure, the Doctor is seen to be reading and enjoying *The Time Machine*. This novel, written by HG Wells and published in 1895, popularised the concept of travel through time. The Master was seen to be reading one of Wells' other flights of fantasy - *The War of the Worlds* - in *Frontier in Space* [1973 - see Volume 19], and the Sixth Doctor met the author in *Timelash* [1985 - see Volume 41].

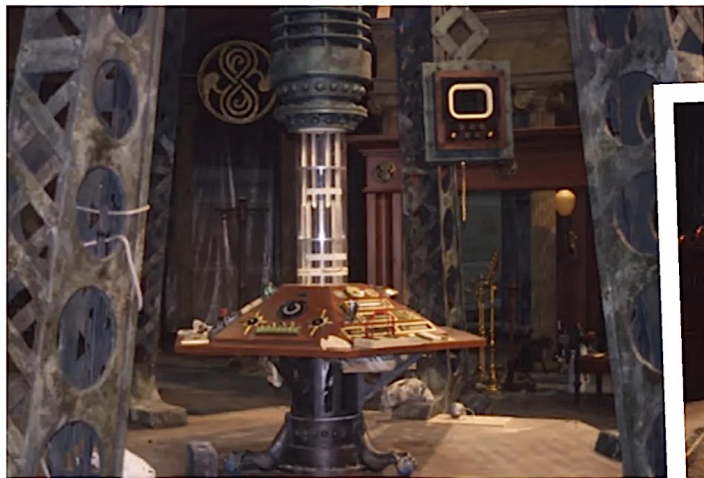
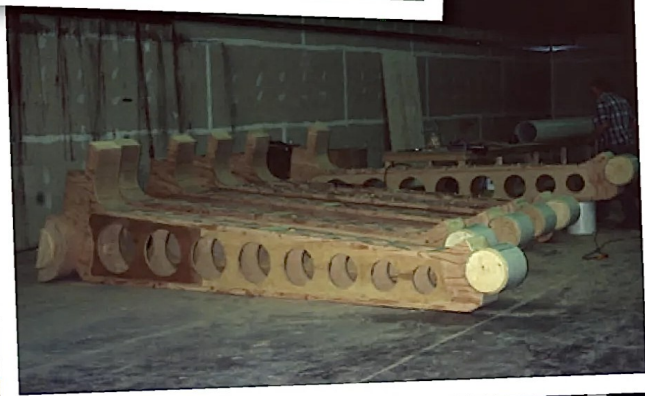


Left:
Sketch for
the design of
the TARDIS
Cloister Room.

'THE NEW TARDIS CONSOLE WAS MADE FROM OAK AND RETAINED THE FAMILIAR HEXAGONAL SHAPE.'



Pre-production



Above:
Daphne
Ashbrook
was cast as
Grace Holloway.

infected by 'something really horrific (TBD)' en route for Kal Tech. In Act Five, the two parties reached Kal Tech where the Doctor had Lee and the Master thrown out by security; the chase and arrest of the Doctor and Grace was omitted, but they still met Gareth while abseiling out of the building. Back at the TARDIS in Act Six, Lee realised that he has been duped by the Master and the Eye would mean oblivion at midnight; the hovering discs were dropped and the Master instead started to meld with the Doctor. Act Seven had the Master offering the Doctor the choice of saving Grace or the universe – he chose Grace, so the Master killed her. The TARDIS started to travel back in time and the Master was engulfed by the Eye.

More casting sessions took place that afternoon, with Van Gorkum appearing again and Sydney Walsh being considered as Grace. Segal explained to the BBC that while he and Universal still wanted McGann – to whom he had verbally promised the role by this point – Fox had requested a wider selection to choose from. Another long list of possibles was drawn up – very similar to those assembled two

years earlier. On Tuesday 12 December, the BBC also indicated that it wanted to get moving on a tie-in 'making of' book for the transmission, and Segal favoured giving this to Louis Chunovic who had written a similar book about *seaQuest DSV*. The next day, Penny Mills of BBC Enterprises proposed shooting a documentary about the pilot. After a lot of delays, Sax was now signed on as the director and had only a couple of weeks preparation. Sax refused to watch any of the old shows, instead aiming to recapture the spirit of what he remembered from his childhood. He was disturbed to find that in fact he would only be allocated 25 days of shooting rather than the agreed 30.

Daphne Ashbrook

On the Tuesday afternoon, various recalls were made for the Doctor and Grace, with Daphne Ashbrook emerging the favourite.

Born in January 1963 near Los Angeles, Daphne Ashbrook was raised in San Diego as part of an acting family; her father was an actor/director who taught performing

arts at college and she made her stage début at the age of six. Ashbrook dropped out of college to pursue an acting career, surviving with work as a singing telegram in Los Angeles while doing extensive theatre work in California. In 1983, Ashbrook started working on television with appearances in series like *Hardcastle and McCormick* and soon got regular roles on series such as *Our Family Honor*, *Fortune Dane* and *Falcon Crest*, with recurring roles in *Hooperman* and *JAG*. She appeared in CBS' 1992 science-fiction pilot *Intruders* and the *Melora* episode of *Star Trek: Deep Space Nine*, as well as TV movies such as *Dead Man's Revenge* and *Jake Lassiter: Justice on the Bayou* and films including *Quiet Cool* and *Sunset Heat*.

Although a science-fiction devotee and a believer in alien encounters after work on *Intruders*, Ashbrook had never heard of *Doctor Who* but was soon told all about it by friends of hers in the UK and Australia. At her auditions, Ashbrook read scenes from the script about Grace's childhood, which would ultimately be abandoned. After the session with Ashbrook, Sax and Segal travelled up to Vancouver to look at the locations and partially constructed sets – which Sax

was concerned about since he had no involvement in agreeing their design. An hour or so before their flight left, Segal got a message saying that McGann wanted to talk with him.

Fox and Universal wanted to price a deal for Van Gorkum and screen-test him on Friday 15 December, although McGann was still Wright's and Segal's favourite on Wednesday 13. Meanwhile, Walton was travelling to London where it was arranged he should meet McGann, Peter Capaldi and others on Tuesday 19. However, Sax had now arrived and seen the tests, and he and Segal were now in favour of making Van Gorkum the new Doctor, over and above McGann; years later, Segal would comment that he did not feel that Van Gorkum was right for the part, and that this was part of the strategy in getting Fox to select McGann who had a more established track record. Viewing the tape of Van Gorkum, the BBC decided that it wished to stick with McGann.

By mid-December, McCoy had the first 24 pages of the script and saw his role in the pilot expanding. A deal was struck with the actor in advance of the new Doctor being signed, and McCoy's work was to be fitted in around his other commitments such as the satellite TV show *Ghoul-Lashed* for Sky.

With the definite go-ahead, BBC Worldwide started to schedule tie-in items. The plan was to release the pilot in the UK simultaneously with its Fox broadcast which was scheduled for Tuesday 7 May, then re-release the tape with the 'making of' feature just before Christmas 1996, and finally a 'director's cut' in spring 1997. Unfortunately, the behind-the-scenes documentary had to be abandoned because the artists' contracts did not cover such a project, which would have meant additional payments for their involvement.

Left:

The Seventh Doctor 'dies' on the operating table.



**Connections:
Good chemistry**

► The Doctor reveals that he knew French/Polish physicist, Marie Curie "intimately". Curie (1867-1934) conducted pioneering research into radioactivity and was the first woman to win a Nobel Prize.



Another problem arose when it transpired that the BBC did not own the rights to Ron Grainer's theme tune from the original series, and to use this would necessitate an additional fee to the publishers of Warner/Chappel. Universal was reluctantly persuaded to pay clearance costs for a new version of the theme.

Auditions of the remaining roles aside from the three principals took place with local actors in Vancouver on Tuesday 19 December; only the roles of Wheeler, Curtis and Miranda were not filled by the end of the day. Ashbrook was called out to Vancouver for a screen test at 24-hours' notice, and had to ask for an extra day to prepare while making arrangements for her seven-year-old daughter to be looked after. The location for Grace's condo was established as a private residence on Ogden Street on Wednesday 20.

Over the Christmas period, Walton returned to the UK to see his family, and on Christmas Eve joined Wright for discussions with McGann at The Athenaeum Hotel in London. McGann required a lot of convincing that he should be the next Doctor Who, but at the end the evening agreed to take the role – if Fox was happy with his selection. A couple of days after Christmas, McGann was firmly contracted for the pilot with an option on six more TV movies over five years; he met up with Sax who was also back in London over the Christmas break. The first person that McGann called with the news was his old friend McCoy, who warned the new Doctor of the passion of the fans – some people would absolutely love him... and others would hate him.

Jacobs had still been waiting for a green light on his script on Christmas Eve, and with the full go-ahead developed the first shooting script on Friday 29 December; from now on, all different drafts of the script pages were colour-coded, starting with this version in 'Full Blue'. On New Year's Day 1996, Wright faxed Jacobs to say that the BBC now felt that the script was very close to perfection; it was suggested that the material bridging the last two acts was altered slightly to emphasise the threat to Earth. Also, Wright commented that Grace singing Puccini in Ashbrook's screen tests hadn't seemed to work, and could they revert to the opera being played on CD while she worked; she also supported Walton's suggestion for a romantic moment for Grace and the Doctor at the end where Grace decides not to join him, commenting, "Just my luck... the first time I've met the kind of intelligent man I've been looking for, and he turns out to be an alien."

The shooting schedule was planned on Tuesday 2 January. With filming looming, the drive was on to cast the Master. Segal's favoured choice was Christopher Lloyd to which Fox had agreed during

Right:

A rather more romantic Doctor.





December; however Universal objected to Lloyd's requested fee. By Wednesday 3 January, Tom Selleck, Lloyd and Sting had been offered the part but passed, and a number of offers were still outstanding including Kyle MacLachlan, Eric Roberts and Malcolm McDowell. Fox submitted a final set of script comments the same day, mainly cautionary items about violence, any implication of nudity, Grace's use of the word "crap" and a suggestion to compare the Doctor's return to Lazarus rather than Christ. Casting was still not confirmed for Grace; Stacy Haiduk was Segal's favourite after viewing a promo tape, and soon the list of possibles was cast even further. In the meantime, the media started to request interviews with the cast and crew of the project.

American Master

Having got the Doctor he wanted in the form of McGann, Segal eventually bowed to Universal's demands for a bankable American name as the Master. Eric Roberts was Universal's favoured choice, and Fox agreed that this would be good promotion for the show – although Roberts' fee would be greater than Lloyd's. Roberts had heard about the movie entering production but

was confused when offered the role of the Master; the actor recalled seeing some episodes of *Doctor Who* while living in London in 1973 as a student at RADA, but thought that the Master had been a black blob of some kind. At this point, Roberts had also been offered the lead role in the New Orleans detective thriller *Dark Angel*, which was to be produced by Francis Ford Coppola as a pilot for Fox; this would start shooting in late March 1996. Roberts' standing in the industry allowed him to make various requests as part of his deal on *Doctor Who*; he wanted certain dietary requirements, access to a gym and his own make-up artist, as well as having his wife Eliza and his daughter Emma with him.

In the first week of 1996, the first scenes were captured on videotape for the television material of the news reports for the fictitious station KKBE7. This material was recorded at the studios of the local station BC TV in downtown Vancouver. Mi-Jung Lee, a South Korean reporter who specialised in social issue stories, appeared as the Anchor with Joanna Piro (who had appeared as herself on Fox's *Sliders* in 1995) as her Co-Anchor. Each scene of the TV movie was given a sub-title in the shooting schedule, with this item referred to as 'Whole Lotta Shakin' Goin' On'.

A pink set of revisions was issued on Friday 5 January when Jacobs redrafted the opening sequences through to the old Doctor flat-lining. Back in England, a discreet photocall for McGann was held at the *Doctor Who* Exhibition at Longleat House in Wiltshire, not too far from McGann's Bristol home. McGann was a very private family man, and had already decided that – unlike his predecessors – he was not keen on the idea of attending conventions for the series and was quite content, should the pilot not be a success, to be remembered as the 'George Lazenby

Left:
Run! Run,
Grace!

**Above:**

Announced as the Eighth Doctor, Paul McGann poses for publicity photographs at the Longleat *Doctor Who* Exhibition.

of *Doctor Who* for his single appearance in the role. That weekend, the casting for Grace was finally confirmed in the form of Daphne Ashbrook, who had to depart to start rehearsals in Vancouver at short notice.

Yellow revisions on Sunday 7 January saw Jacobs overhauling part of the opening TARDIS scene, the end of act one with the Doctor in the 'Ward Under Construction', the Master killing Miranda, and the Doctor and Grace discussing the Doctor's blood. Around this time it was also decided that Kal Tech (the name of the real Kansas Academy for Leadership in Technology) would be changed to ITAR (at this stage, Institute for Technology and Advanced Research). The same day, McGann arrived in Vancouver to start a week of rehearsals – feeling like he was an ambassador for the United Kingdom. Segal was horrified to see that instead of the long hair McGann had sported during his camera tests in September 1994, the actor now had a severe close-crop – a



legacy of playing an SAS officer in the LWT TV movie *The One That Got Away* in South Africa just before Christmas. Hairstylist Julie McHaffie had an expensive wig made to replicate McGann's old hairstyle; this was made of human hair, hand-sewn into place. Universal requested that Ashbrook's hair should be dyed blonde for her part as Grace, but this was vetoed by Fox.

Rehearsals took place at the Burnaby studios from Monday 8 January, with Ashbrook meeting McGann for the first time and realising that she recognised him from *Withnail and I*; prior to this she had only seen some Polaroid test shots of

McGann which had made him look rather forbidding. The two leads were both quite shy at the readthrough, but quickly bonded and enjoyed working together. In the coming weeks, the actress would also learn a great deal about *Doctor Who* and its history from McGann and McCoy. A green set of revisions appeared on Tuesday 9; Jacobs had now reworked the scenes from the Master's attack on Grace in the ambulance through to the cop confrontation, part of the trip to ITAR where the Doctor ran a red light, and the gag with the motorcycle cop driving into the TARDIS. A further set of new goldenrod pages appeared the following day.

Casting announcement

It had originally been planned to formally announce 36-year-old McGann's casting on Tuesday 9, but BBC Worldwide opted to defer this by a day. On Wednesday 10 January, Worldwide issued a news release: 'Paul McGann to Star in New *Doctor Who* Film for Television'; this had a brief history of those in the role along with quotes from McGann, Yentob, Walton and Juliet Grimm (who had effectively taken over from Greenwood during a Worldwide reshuffle in late 1994). *The Evening Standard* was the first paper to break the news. The announcement spurred pieces in the British press the next day; Gary Gillatt wrote a piece for *The Independent* and items appeared in *The Times*, *Daily Express*, *Daily Star*, *Daily Mirror*, *The Sun*, *The Daily Telegraph* and *The Daily Mail*. In America, *Variety* also carried the news, while McGann saw and liked the piece in *The Independent*. On Thursday 11, McCoy appeared on *GMTV* talking about his involvement, and Segal participated in an online chat with fans, saying that the BBC would probably transmit the

pilot during Christmas 1996. A piece in *The Observer* on Sunday 14 speculated on the Doctor's success in 'Hollywood' with comments from former producers.

A 'Buff' rewrite was performed on the first scene at Grace's condo on Friday 12, while salmon pages on Sunday 14 saw Jacobs making numerous revisions on the first half of the script as far as the scene in the ambulance with the Master; the gangland shootout, hospital scenes leading as far as the Doctor's death, and the bulk of Acts Two and Three were all reworked. Lee was now described as '15, but looks older'. Most significantly, Grace's surname was changed from Wilson to Holloway; in the trauma room scene, Salinger still referred to Grace by the nickname "Grace Kelly" rather than "Amazing Grace". Also, when the Eye of Harmony opened, Lee saw 'seven different faces... forming a ring...' and commented: "There's the guy I took to the hospital." "The Doctor's past lives," observed the Master.

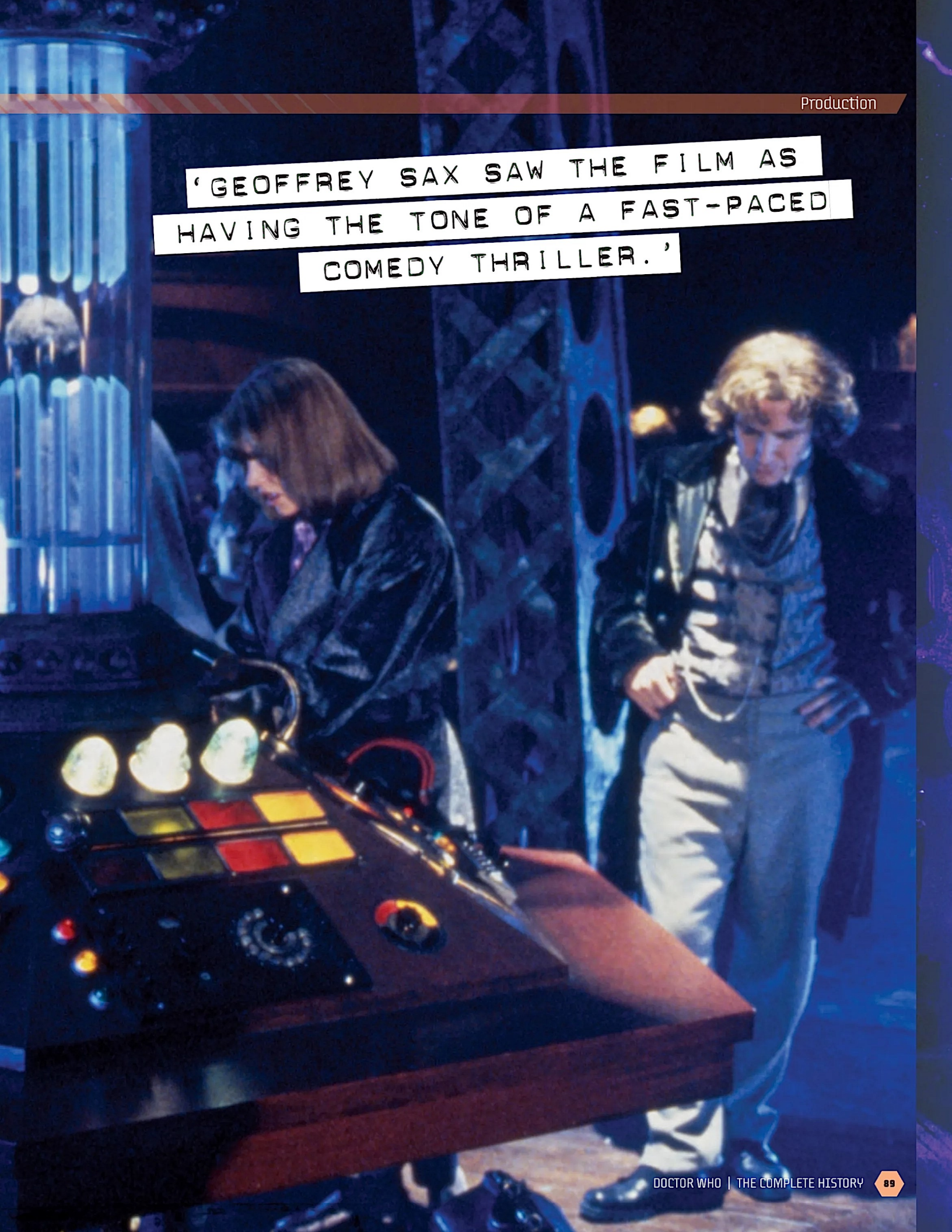
It had been decided that the pilot shoot should be conducted as a closed set with limited information given to the press, and a BBC publicity department set up the weekend before the shoot. McGann was reluctant to meet with the British press; in 1994, several tabloids had accused McGann of having an affair with actress Catherine Zeta-Jones behind his wife's back. After discussing the situation with the star, it was agreed that the papers which had offended McGann would be excluded from the set. Segal only felt comfortable to allow one genre title on the set: *Doctor Who Magazine*. The Vancouver team was now joined by Wright who was still anxious to iron out scripting issues directly with Jacobs. Beaton and Segal were upset to hear that Wright had been given an 'Executive Producer' credit on the finished programme which led to further tensions. ■

Production

After a six-year break, *Doctor Who* began production again on Monday 15 January 1996 at 8am at Ogden Street in Vancouver for scenes at Grace's apartment; it was assigned the Universal production code #83705. Shooting on 35mm film was generally scheduled to run for about 12 hours each day, with around four pages of script to be completed in that time. The two scenes scheduled on the first day

were 'Getting To Know All About You' and 'Door Talk', which had been rehearsed by Paul McGann and Daphne Ashbrook on location over the weekend. Geoffrey Sax wanted to shoot this material first to let the two actors establish the key relationship between the Doctor and Grace in the film which he saw as having the tone of a fast-paced comedy thriller. This was McGann's first appearance in his 'Wild Bill Hickok' costume as the Doctor which was in keeping with Philip Segal's desire

'GEOFFREY SAX SAW THE FILM AS
HAVING THE TONE OF A FAST-PACED
COMEDY THRILLER.'





Above:
The Doctor's
first screen
kiss.

for the character to have an Edwardian or Gothic appearance... echoing the image of McGann in *The Hanging Gale*. Between takes, McGann and the owner of the house surfed the internet and the actor was astounded to find so many *Doctor Who* websites already carrying details of his life and career. The new actor to take on the mantle of the Doctor was rather worried about the venture on his first day in the role, but Sax reassured him that his performance was very effective. Also present for the early stages of the shoot in Vancouver was McGann's agent, former Fifth Doctor companion actress Janet Fielding.

Even with shooting underway, Jacobs stayed very much involved in production and continued to make trims and adjustments to the script as required; on Monday 15, his cherry revisions covered all the scenes at ITAR and the trip back to the TARDIS. This now included references to the Doctor knowing both Sigmund Freud, the Austrian founder of psychoanalysis, and Marie Curie, the French/Polish physicist, both of whom were prominent figures at the turn of the century.

As principal photography began on Monday 15, the BBC informed all

concerned that 'certain third parties may seek access to the *Doctor Who* set with the intention of taking unauthorised photographs' and asked that the set would remain closed; in the coming weeks, Segal and the BBC were concerned about a leak of the script via BBC Pebble Mill in Birmingham. The only speaking role which had not yet been cast was that of Miranda.

First kiss

Shooting on Tuesday 16 continued at Ogden Street but did not start until 4pm, filming through the night. Work began with the bitterly cold exteriors in Hadden Park with the Doctor and Grace, covering 'Some Exciting Dialogue', 'Who Are "They"?', 'Grace Doesn't Like Closed Eye Osculation' and 'The Doctor Opens Eyes, Grace Shuts Door'. A sign reading 'Sausalito Rowing Club' was erected to cover one reading 'Kits Beach Pavilion', and the crew added lights to the trees. For the Doctor's first screen kiss, McGann decided to keep his lips together since he did not want the act to look too sexy for a family audience. Filming then continued back at the apartment with 'Grace Sees Doc's Approaching Reflection' and 'Those Loafs Were Made For Walkin'.

Wednesday 17 was the final day at Ogden Street and saw Eric Roberts and Yee Jee Tso joining the cast for a night shoot from 4pm; this time, the action was set inside the building for the scenes 'A Window Is A Window Is Not' and 'The Millenium [sic] Effect' (in which McGann was lifted up off some scales by crew members to make his weight seem to go down). Roberts was still uncertain about the role and had asked to see the rushes shot so far to get a feeling of the style. It had still been planned that the Master would be in a state of disintegration through the movie

as Bruce's body decayed, but after a few prosthetics tests caused Roberts a skin irritation, this notion was abandoned. As it was, the phosphorescent contact lenses prepared for the actor were painful and made his eyes bloodshot. To minimise their use, it was decided that Roberts would wear dark glasses for much of the film. Segal had seen the Master as a futuristic Victorian gentleman dressed like the Roger Delgado incarnation, but Roberts found the costume too tight-fitting for the action scenes and instead wore a long leather jacket. After some rehearsals with Roberts, Sax had told Jacobs that he could add more humour to the Master's role; Roberts was uneasy about the rewrites, but agreed to them when Sax offered the opportunity to shoot the original versions if these failed to work. Roberts also asked Sax to light him in different ways; harshly when he was the Master with a softer look for Bruce. Playing Chang Lee was Yee Jee Tso, a Hong Kong-born actor who had grown up in Vancouver. Tso had been a regular in *Fifteen* and *Madison* and had a featured role in Fox's *Sliders*; he had done a lot of stage work and had met Roberts briefly when they had worked on the movie *Past*



Perfect. The actor recalled enjoying some of the Tom Baker *Doctor Who* serials he had seen as a child. Tso had arrived an hour late for the audition, something which the producers felt fitted with Lee's dismissive, uncaring attitude.

On Wednesday 17, Jacobs produced tan pages covering the scene of the Doctor being taken to hospital in the ambulance, the Master's conversation with Curtis, the Master's meeting with Lee in the TARDIS, parts of the scenes between the Doctor and Grace in the park, some of the chase towards ITAR, the scenes in the TARDIS at the end of Act Five, and the whole of Acts Six and Seven.

Meantime, Wright and Segal attended the Television Critics Association National Press Tour in Pasadena on Wednesday 17 and Thursday 18 January, with a press conference for Fox held on the second day.

Two rainy days were now spent at the Plaza of Nations which featured as ITAR. Shooting by the main unit from 4pm on Thursday 18 covered the scenes in the Reception Area ('The Doctor Rats On The Master', 'Doctor In, Master Out') and its exterior ('The Doctor & Grace Skid Into ITAR', 'Hi Ho Chopper Away') with stunt doubles for McGann and Ashbrook being lowered from the top of the building on a hoist for the Doctor and Grace's escape. In the meantime, a splinter unit helmed by Ware covered 'Master & Lee Led To Cop Car' and 'The Dead Don't Drive'. This was the only day on which Dee Jay Jackson was needed as the Security Man.

Connections: Art-choo

▶ The Doctor recognises a sketch on Grace's wall as being by Leonardo da Vinci and claims that Leonardo had a cold when he drew it. Da Vinci (1452-1519) was an Italian with a wide variety of interests that included painting, architecture, invention and anatomy. It's unclear if the Doctor has ever met him, but he nearly did so on two previous occasions - once in *The Masque of Mandragora* [1976 - see Volume 25] and again in *City of Death* [1979 - see Volume 31].



Left:

Eric Roberts is talked through a scene.

Back in England, a second BBC Worldwide news release appeared on Thursday 18, confirming that Eric Roberts was to play the Master, Daphne Ashbrook would be 'Dr Grace Wilson' and McCoy would appear at the start of the show. The same day, *Doctor Who* and its following was the subject of the ITV discussion show *The Time... The Place* which featured various fans of the show alongside former companion actors Carole Ann Ford and Michael Craze, as well as K9.

To conclude shooting on the ITAR material on Friday 19 January, Sax had to have an overrun of three hours through to dawn the next day. This was the only day which required Jeremy Radick and Dave Hurtubise as Gareth and Wagg. Filming began in the dining area with 'Wagg, Bowman, Bowman, Wagg; Wagg Looks For Nametag', then taking in the clock area with 'The Doctor Helps Himself To A Chip', 'Gareth, Wagg Count Down' and also the Corridor for 'Security Gareth Gets A Jelly Baby' and 'The Master & Lee Are Halted'. Unfortunately, by the time dawn was rising, some of the material with the Doctor and Grace escaping from ITAR had to be abandoned.

Over the weekend, McGann's wife and two sons flew out to join him in Vancouver. Sunday 21 saw Jacobs at work on white amendments; the changes included the ambulance heading to the hospital, the Master meeting Lee in the TARDIS and striking his bargain, part of the chase to ITAR, and the sequence where the Master kills Lee. The second week of filming got underway at 10am on Monday 22 January with shooting in the ambulance

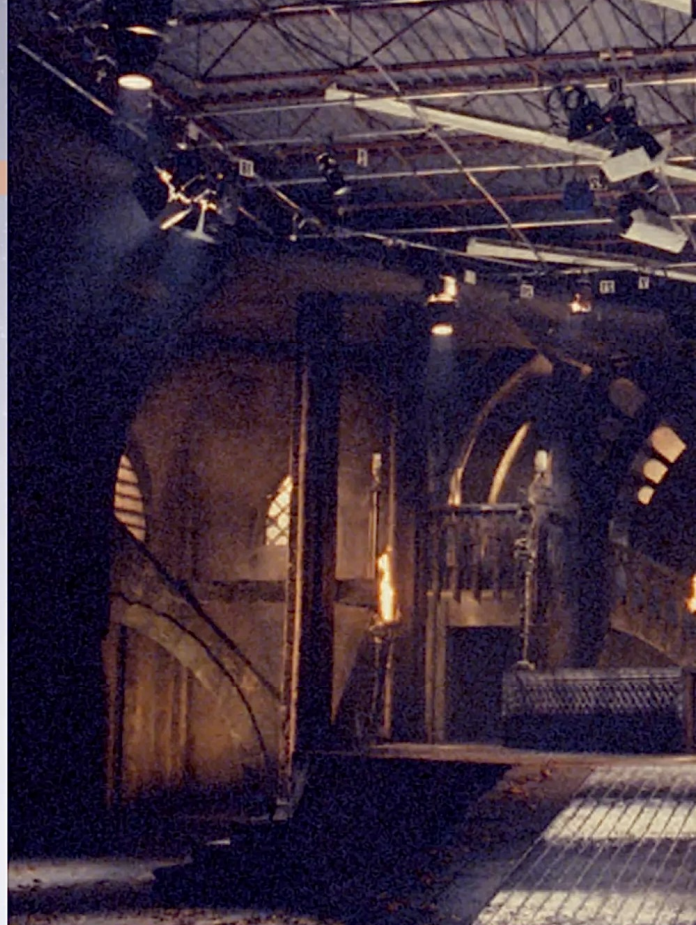
Right:

The inside of the TARDIS like you've never seen it before.

Connections: Warlord

➤ The Master attempts to convince Lee that Genghis Khan was in fact the Doctor. Khan (1162-1227) was the founder of the Mongol Empire. He is principally known for the devastation and genocide

which was carried out in the Middle East under his rule.



for 'The Doctor Extinguishes The Master', although the scene 'Don't Mess With A Chinese Driver' was dropped. The ambulance interior scenes used a technique called Pullman's Process to make street lamps appear to pass outside, while stagehands shook the vehicle to simulate motion. During shooting, Roberts suggested the ad-lib "as well as you" when the Master corrected Grace's grammar. Shooting wrapped two hours early rather than continuing to film the close-ups for dialogue between the Doctor and Grace on their way to and from ITAR. Also dropped was a second unit shoot of the chase sequence as the motorcycle and ambulance headed towards ITAR.

By Monday 22 January, the role of Miranda had been filled by Roberts' own wife, Eliza, who travelled with him and was an actress in her own right; Roberts himself was announced as playing the Master in *Variety*. In the meantime, McCoy flew out from London for Vancouver, aiming to arrive a day early to allow himself time to adjust. The actor had offered to bring bits of his old costume



from the BBC series with him, but in the end Segal only requested the hat; as it turned out, neither he nor McCoy had liked the question mark pullover. Travelling with McCoy was actor/writer Mark Gatiss, with whom McCoy had agreed to shoot a video diary over the next nine days for release on videotape by BBV.

Regeneration

The next major venue for Sax's crew was the BC Children's Hospital at 4480 Oak Street, where a wing which was not in use appeared as the interiors of Walker General. When the crew had scouted it, the walls had been painted canary yellow, but by the time shooting began the place had been repainted grey-blue by a team filming on the science-fiction/horror series *The X-Files*; this was also made in Vancouver for Fox by Ten Thirteen Productions, and the *Doctor Who* team found themselves sharing a hotel with the crew of *The X-Files*, which was then in its third season. With the building scheduled for demolition, all the heating

pipes had been removed meaning that Sax's team was again working in freezing conditions. Shooting began at 10am on Tuesday 23, beginning with the scene in the morgue changing room ('Wild Bill Catches The Doc's Fancy'). This was followed by the morgue scenes ('Into The Cold Storage With You Mr Doe', 'Pete Affected By Lazarus Effect' and 'Grace & Pete Assess Dead Man's Damage') in the first floor exercise room near the swimming pool, and the party scene ('Millenium [sic] Countdown And Reprise'). For the regeneration, where the script had indicated that Pete was watching 'an old black and white... horror movie on the TV', Sax used extracts of the 1931 movie *Frankenstein* which mirrored the Doctor's returning to life; this was easy to clear because it was a Universal production. When the Doctor burst out of the morgue, the stage crew beat the metal door with mallets to create the dents.

McCoy arrived to meet the crew in advance of starting work and found himself roped into having a close-up shot done of his big toe during his costume and make-up tests. The actor was delighted with his new costume, a variation on the BBC version but with a deep red waistcoat to give a more Victorian look. McCoy met up with McGann, Ashbrook, Roberts and Sax (who knew McCoy from *The Ken Campbell Roadshow*) and was amused at the legend on his trailer door: 'The Old Doctor - Nothing Personal.' The actor was also astonished at how well he was treated and all the facilities he was accorded. One final scene at the emergency area between the Master and Lee ('They Steal

Connections: Beating hearts

▶ An X-ray reveals that the Doctor has two hearts, something initially dismissed as a mistake. Much the same thing occurred when it was first revealed that the Doctor had two hearts in *Spearhead from Space* [1970 - see Volume 15] when the Third Doctor was hospitalised shortly after his regeneration.



Connections: Tools of the trade

► The Doctor's box of tools, including a neutron ram, which the Doctor attempts to use to jump start the TARDIS, closely resembles the tool kit used by the Fifth Doctor in *Earthshock* [1982 - see Volume 35]. This new version was constructed using plans from the book

*The Doctor Who
Technical Manual*
by Mark Harris.



Right:

Paul McGann looks over his predecessor.

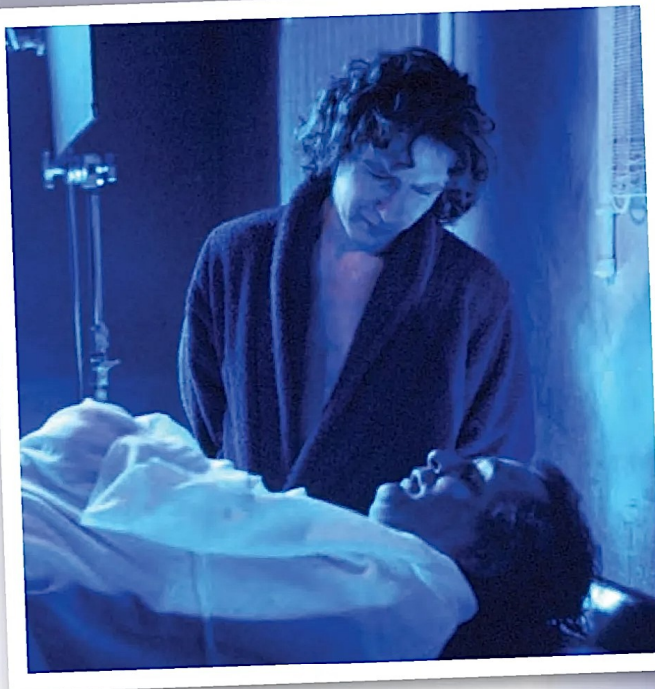
An Ambulance') was dropped when the crew overran by almost two hours. Most of the hospital cast joined the team on this day, and it was the only day William Sasko and Joel Wirkkunen were required as Pete and Ted.

More script revisions, now on blue again, were provided on Tuesday 23. Editing now began in earnest with the arrival of Canadian editor Patrick Lussier; Lussier had worked on various Wes Craven films and later became a film director in his own right.

Sylvester McCoy

McCoy's first official day on the shoot was Wednesday 24, again at Oak Street, where work began with the fifth-floor reception ('Bruce Is Curt With Curtis') and continued with various scenes in the corridor ('The Old Doc Enters The World Of ER', 'There By God Goes The Face Of Grace', 'The Doctor Joins Grace In The Lift', 'Lee Disappears Down Hall', 'A Vision Of Dr Grace', 'Wheeler Gets Lee'). 'The Old Doctor' spent most of the day being wheeled up and down a corridor and joked that he could write a coffee table book about the ceilings of Vancouver; McCoy's feet were covered in make-up and he had to be carried onto the set by assistant director David Klohn. A reporter from *TV Guide* was present to do a feature story. Shooting went well, with only a 15-minute overrun against schedule.

McCoy had a day off on Thursday 25, with filming taking in 'Grace Resigns' and 'Lee Exits Quickly With Doc's Things' in



Grace's office on the fourth floor. Fake rain was used on the windows for the storm gathering outside, and there were problems getting the Doctor's double-hearted X-ray to burn. Next came 'Grace Stuck With A Wacky Guy' in the elevator for which Sax shot two versions; one where the Doctor suddenly yells "Puccini" (which Sax felt was too comical) and one where he whispered the name instead. After this was 'The Doctor Searches...' in the corridor on the fifth floor, with McGann humming *One Fine Day* from *Madame Butterfly* in the corridor. This shoot overran by two hours. In the meantime, McCoy headed into the mountains to record with Gatiss, and in the afternoon met up with former *Doctor Who* companion Anneke Wills at her art shop in Vancouver. Segal was apparently concerned about the presence of the documentary crew, but happy that they made no attempt to intrude on his production.

Filming on Friday 26 January was scheduled to run from midday, and allowed Ashbrook a day off. The main scene of the day was the regeneration sequence itself ('Reborn In A New Birthday Suit') which took place in the morgue freezer. The regeneration was performed using a motion control rig so that the camera could move during the morphing effect

between McCoy and McGann; three passes were performed, one with each actor and another to add shots of a skeleton. For the shot of the Doctor returning to life, a smoke pipe placed in line behind McGann's lips simulated his breath in the cold air. After this came the '...Only To Find Himself In Pieces' material shot in the empty ward which was the limb room; this was a scene which had also been considered for shooting on the roof. From 4pm, a splinter unit was hard at work at the emergency entrance filming 'Halted Ambulance Shakes Up Morphant' and 'The Old Master Oozes Down The Ambulance Door'; shots of the morphant inside the ambulance were scheduled but dropped.

Over the weekend, McCoy had the use of a car and went to visit his brother-in-law's family on Vancouver Island; the weather took a turn for the worse, and he was almost stranded when the ferries stopped running. The actor also did an interview with some *Doctor Who* fans in Vancouver on Sunday 28 January.



Above:
In character
for the
regeneration
scene.

The start of the third week completed the remaining hospital scenes, and allowed McGann most of the week off to spend with his family. Shooting started at 8am on Monday 29 January with the intention of completing only one scene, 'Grace Loses The Old Doc In Front Of Investors' in the operating room which was on the fourth floor at Oak Street. A medical consultant advised on the operating scenes, training Ashbrook and playing one of the nurses to make the sequence look as authentic as possible. McCoy suggested that he should pull down Ashbrook's mask to let the Doctor have sight of Grace, which Sax agreed to. The images seen by Grace's team on the monitors were recordings of a real heart operation.

Tuesday 30 focused on Ashbrook and McCoy, covering 'Hearty Déja Vu; Bullets Out' in the trauma room and then 'Grace Faces The Old Working Woman's Dilemma' in the prep room. It was now planned to film 'Grace Called Away From Opera' which had been brought forward by a day and allow production to run over by an hour. A suitable room was dressed with a few chairs for a tight shot of the audience, which included Sax's wife among the extras. Back in the UK, *Radio Times* ran a small item *Caught on Camera* with a shot of McGann at Longleat and brief comments on the film being made in Canada.

Wednesday 31 was back at the Burnaby sound stage, with the intention being to clear more of McCoy's scenes; 'The Old Master's Escaped Extermination' was shot in the TARDIS control room along with 'Doctor Buries Master; Return To See Ooze' in the TARDIS casket area. McCoy was feeling a bit melancholy about his final days as the Doctor as he looked around the set with McGann and his family and Segal. Also present was Garry Jenkins, an English journalist who was to syndicate production material to a number of periodicals at

Below:

Riots on the streets of San Francisco.



a later date. Lots of references to the original series were added by Segal and Sax's team; these included the Doctor eating some jelly babies which were purchased at Christmas in England by Sax when they had proved difficult to locate in Vancouver. McCoy originally held the sonic screwdriver the wrong way around and was corrected by Segal. The actor was also filmed against black drapes for later insertion into the scene where the Eye of Harmony was opened, and posed outside the timber TARDIS prop – specially made from BBC blueprints drawn up in 1980 for *The Leisure Hive* – for publicity shots of him handing the key over to his successor. An electronic press kit (EPK) of interview material from cast and crew was also being assembled, and McCoy did a brief interview for this camera crew. With the scene of 'Lee Noms De Doc' being filmed in the ambulance en route for Walker General, the crew also hoped to shoot the abandoned 'Don't Mess With A Chinese Driver', but this was again deferred.

Night shoots

Thursday 1 February saw Sax's crew back outside on the first of two night shoots. An alley between East Georgia and Union Street had been selected to appear as Rose Alley in Chinatown, with filming around Puccini's Building, the Venus Theatre, a magazine store at 218 E Georgia Street, and Weng Heng Ent on 221 Union Street. The daytime scenes of 'Turn The Key Lee' and 'Lee Goes Through Doc's Things' were filmed from 2pm at the rear of 218. Sax had Tso walk around the police box to establish that the craft was bigger on the inside than the outside for the American audience.

The main work for the day was the night shoot of 'Chang's Death Interrupted By



The 'Old Doctor' starting at 10.30pm. A splinter crew was also present to shoot close-ups of bullet hits and gunfire. By now, several local fans were trying to eavesdrop on production and security guards were present to keep the working area a closed set; signs in English and Chinese were erected saying that Universal Productions was filming the pilot and thanking the public for its co-operation. The wall behind the TARDIS was a fake made from plywood and adorned with a 'Visit London' poster as an in-joke. All the planned shots were completed after a 90-minute overrun to 3.30am.

During the day on Friday 2 February, McCoy continued recording with Gatiss, and Ashbrook also gave an interview; the major coup was McGann sparing an hour to join McCoy for a discussion about the series for the video diary, after which the group joined Sax, Wills and McGann's family for lunch. The crew then assembled back at the alley, with filming from 4pm to complete the scenes around the TARDIS including 'Shoot Out & TARDIS Materializing', 'An Inny And An Outty', 'The TARDIS Starts To Glow And Dematerialize'. The splinter

unit was again in action over at CN Rail, filming the chase with the motorcycle cop which had been rescheduled; doubles for McGann and Ashbrook were used for the bike sequences. At around 5.20am, the final shots of McCoy lying on the freezing ground were completed and the actor received a round of applause from the crew. Grasping McGann's hand, McCoy said, "Cheers mate. It's all yours now..." and left his successor filming until 8am. For the gag of the motorcycle cop driving into the TARDIS, a special wide police box prop had been set up against a fake wall to allow the split-screen effect to be achieved. With his work completed, McCoy travelled up Mount Grouse in Vancouver with Gatiss and his cameraman prior to his flight back to England. McGann enjoyed some time in the mountains with his family the same weekend.

Week four began at 10am on Monday 5 February in Impark Lot #240 of the Golden Crown Centre at 211 E Georgia Street; this was the venue of the hospital parking garage for the scenes 'You Are The Egg Man, Am I The Walrus?' and 'The Doc Pulls His Heart Strings'. McGann had moleskin on his apparently bare feet because of the winter chill in the car park, and the shots of the Doctor pulling the probe from his chest were done as inserts later on. The 'Establish Chinatown' sequence was also filmed in the room of a private apartment on Keefer Street.

The traffic jam sequence ('Jackknifed Truck Hogs Road; Ambulance On Sidewalk', 'CHP Fellow Gives Them His Keys' and 'Everyone Takes Off For ITAR') was scheduled for the intersection of Carrall

Left:
McCoy bows out as the Doctor.

Connections: Don't look down!



▶ The Doctor reveals to Grace that he is afraid of heights. It's possible that this phobia developed as a result of the Doctor having fallen from a radio telescope in *Logopolis* [1981 - see Volume 33] which caused his regeneration into his fifth incarnation.



Above:
Three hearts
are beating
together.

Street and Keefer Street near GM Place, with a night shoot from 4pm on Tuesday 6 February; this area was a few blocks west of the alley. Sax had wanted the traffic jam to be caused by an upturned circus truck, with the escaped animals running free, but this was changed to a few chickens for cost reasons; he also had all the bystanders chant, "Give him the keys!" at the traffic cop in an unused version of one take. The EPK team was again present; McGann was interviewed between shots, with the actor discussing the advice given to him by McCoy and referring to the incredible interest from fans on the internet. Local fans who had turned up to watch the shoot also got a chance to chat with McGann.

Originally planned as the first day of the main sound stage block, Wednesday 7 was spent on another night shoot. The Andy Livingstone Park – named after a

Vancouver Parks Board Commissioner and opened in June 1995 – was the location of the fountain for 'Au Revoir Temporal Comrades'; it was adjacent to the intersection used for the traffic sequences. However, the dialogue between the Doctor and Grace for the journey to ITAR also had to be fitted in, as did the second unit material of the motorcycle and ambulance en route for ITAR; this had been dropped from the second week. For these shots, the motorcycle with McGann and Ashbrook was mounted on the back of a low-loader. The goodbye scene was filmed in the rain, and after one attempt to film the sequence with umbrellas was abandoned, the crew had to continually keep McGann's, Ashbrook's and Tso's hair dry. Nancy Mills of The Mills Syndicate interviewed McGann and Ashbrook during the shoot that night. In the meantime,

Jacobs continued with rewrites; pink pages generated on Wednesday 7 covered the Doctor and Grace's escape from ITAR, a change had been forced on the team when they ran out of time at the Plaza of Nations.

Running behind

The crew began work on the sound stage in earnest at 2pm on Thursday 8 February with the two scenes in Bruce's apartment ('Bruce Gets A Mouthful' and 'The Master Silences Miranda'). A crane was used for the high angle shots in this set (which had no ceiling) and an air bladder in Roberts' costume simulated the movement of the Master morphant. This was a day off for McGann and Ashbrook, and also the only day that Robert's wife Eliza was needed as Miranda. Roberts was also interviewed for the EPK, and an effects scene in the casket area ('Casket Breaking Apart And Oozing') was deferred. In the meantime, the second unit was back at Lombard Street and Waterfront Road continuing to shoot chase sequences; the front of the hospital seen in establishing shots was the rear of the building used in the Chinatown alley.

Filming from 2pm on Friday 9 February was to include the new scene 'Unspool The Hose, Dearie' in the ITAR Stairwell, and then two scenes in the TARDIS Control Room ('Lee Helps, Lee Lives' and 'Master's Deal - Dust For Doc'), although in the event only the two TARDIS scenes were done and the shoot wrapped over three hours early. Roberts again added some of his own dialogue referring to the Master mastering "walking and talking".

By now, the schedule was running behind; this was no surprise to Sax who maintained that the original 30-day shoot was necessary for such a complex

production. An extra day of filming at the studio was arranged for Saturday 10 February, comprising 'Possessed Grace Bonks The Doctor' and 'Lee Helps, Lee Lives' in the TARDIS Control Room (both originally scheduled the previous day) as well as 'Master Extermination' on Skaro with Canadian actor Gordon Tipple as the Old Master; originally at his fitting, Tipple's costume had included a leather mask, but for his actual filming he was fitted with contact lenses and sported a goatee beard. For these later scenes, Ashbrook was worried about wearing the painful black contact lenses for the scenes where Grace was possessed, concerned that they would scratch her eyes. Also filmed were 'The Morphant Rears Its Head' and 'Old Morphant Into Pocket Trick' in the ambulance, these having been dropped from earlier on. As before, an air bladder in the jacket sleeve was used for the shot of the snake entering the garment. Sunday then saw Roberts and Tso working on rehearsing their remaining TARDIS scenes to get the relationship between the Master and Lee right; a stunt arranger also started to flesh out the final fight sequence between the Doctor and Master.

Below:

"Doctor? I only have one life. Could you remember that?"



Look Who Gets A Bonk! was the title of Chris Brandes piece in *The People* on Sunday 11 February in which it was claimed that 'the Timelord will lose his virginity [...] in a two-hour TV special [having] a raunchy sex session with a scientist called Dr Grace Wilson'. An 'insider' claimed that the script contained 'a sex session between the new Doctor and the girl who becomes his human companion'.

The final planned week of work began at 8am on Monday 12 with the delayed 'Unspool The Hose, Dearie', 'Master's Deal - Dust For Doc' and 'Don't Mess With A Chinese Driver'. The first scheduled scene of 'Windy Grace' was due to be filmed in the Cloister corridor but abandoned, and the rest of the day was spent on green screen work, including wind and garbage for Rose Alley, the Doctor and Grace for the closing kiss, and shots of Grace's TV. This work was completed after an extra hour.

Tuesday 13 had a 9am start with the action moving into the Cloister Room for

'The Eye' and 'An Eye Opener If There Ever Was One'. This was one of the sets built before Sax had joined the Vancouver crew and which he would have designed differently, omitting the rostrum on which the Eye of Harmony was mounted because it precluded many of the crane shots he desired (the rostrum housed the pulley system which allowed the stage crew to operate it from beneath). McGann had to endure discomfort wearing a metal contraption which forced his eyes open. The sound stage was visited by a camera crew from *Entertainment Tonight* who interviewed McGann, Roberts and Segal while the three stars also posed for a special photocall. Shooting ran over by 90 minutes which allowed almost double the planned amount of material to be filmed - although much of this was catching up from previous days leaving 'The Eye' unfinished. The same day, former script editor Eric Saward wrote to Segal, offering his services as a writer should a series emerge. The *Radio Times* had been issued for the following week

Below:

Paul McGann is shackled.



and included an interview with McGann by Geoff Ellis under the title *Who is McGann this Time?* to promote *The One That Got Away*, being screened on Sunday 18 February.

The Cloister Room

Work continued in the Cloister Room at 10am on Wednesday 14 with 'The Doctor Gets The Shaft' (originally 'An Eye For An Eye') and then 'Master Into Doctor', as well as a number of second unit inserts. The 'Unspool The Hose, Dearie' scene was also finally completed. By now though it was clear that the crew would not have completed filming by the end of the week, proving Sax's concerns to be correct. An extra three days at the studio were hurriedly negotiated and scheduled. Roberts – as the most expensive cast member – was given priority so that he could be released that Friday as planned. Jacobs restructured some of the climactic scenes towards the end of Act Six and during Act Seven on Wednesday 14 with both a yellow and green rewrite delivered. There were then more changes to Acts Six and Seven the next day, including the scene of Lee and Grace being restored to life on goldenrod pages.

The climax aftermath, 'Ding Dong The Master's Void; Grace, Lee Resurrected', was scheduled in the Cloister Room on Thursday 15 February from 11am, although the deferred 'Casket Breaking Apart And Oozing' was delayed yet again. These last two days of the fifth week were the two main days attended by the press reporters – including *Radio Times*, *Daily Mirror*, *Daily Express* and *Doctor Who Magazine* (represented by Gary Gillatt) – with interviews in an office borrowed from Spelling Television fitted around Sax's increasingly hectic shooting schedule.

A shoot from noon until 2am on Friday 16 aimed to continue the climactic scenes of 'The Doctor Gets The Shaft', 'Master Into Doctor' and 'Ding Dong The Master's Void; Grace, Lee Resurrected' in the Cloister Room, after which greenscreen shots of the spinning Master and the Doctor in the Eye of Harmony were filmed.

During the fight scenes, a leaf was blown into Roberts' eye by a wind machine, while the actor was also suspended on wires for when the Master hurled himself at the Doctor. Tso was similarly rigged up in a harness for the shot of the Master killing Lee by hurling him across the room, but the lack of time to clear Roberts' material forced Sax to abandon this and substitute a less complex death. Sax managed to complete all the scenes with Roberts and the actor was released.

At Universal, Jim Brock was now concerned about the overrun and \$170,000 overspend; this was blamed on the BBC for Sax's late appointment on the

Connections: Dear diary

▶ The Doctor is seen to own a 900-year diary similar to the 500-year diary introduced in *The Power of the Daleks* [1966 – see Volume 9] and occasionally used and referred to by the Second Doctor.



Below:
The Master seeks his revenge.



DOCTOR WHO (THE TV MOVIE)



Above:
A masterful
Master.

project and Wright's requested rewrites, but the BBC successfully pointed out that its actions had affected neither Sax's start date nor the delay in scripting. Another disagreement was also brewing when the Hubbards asked for a credit on the finished programme for the casting of McGann; while Segal upheld this, Fox and Universal felt it unnecessary.

Science-fiction love story

Expecting shooting to have been completed, Segal travelled to Van Nuys, California that weekend to attend The Seventh Seal of Gallifrey One convention alongside guests that included McCoy and Sophie Aldred. The producer discussed filming as far as he could – clarifying that Roberts' role was as a man whose body was taken over by the Master, and saying that the Daleks would feature but not appear. McCoy spoke warmly of the impressive TARDIS set and the new version of the theme music which

he had been played by Segal; this test piece had been arranged by John Debney, a composer (and *Doctor Who* devotee) who had won an Emmy for his work on *seaQuest DSV* and had also provided scores for *Star Trek: The Next Generation* and *Star Trek: Deep Space Nine*.

On Saturday 17 February, the *Daily Express* ran Pauline Wallin's interview *So Who's a pretty boy then, Doctor?* based on her interview with McGann on the Vancouver set on Friday 16; this was partly promoting *The One That Got Away*, the Gulf War drama which McGann had already made and which was airing on ITV that Sunday.

The extra week's filming got underway at 9am on Monday 19 February, aiming to conclude as much of the three main Cloister Room scenes as possible and additional effects sequences – such as the Doctor and Grace's final kiss shot against a greenscreen. Shooting from 9.30am on Tuesday 20 was intended to complete 'Ding Dong The Master's Void; Grace, Lee Resurrected' in the Cloister Room,

followed by three other delayed scenes: 'Windy Grace', 'The Eye' and 'Casket Breaking Apart And Oozing'. With the shoot almost complete, Segal replied to Saward on Wednesday 21 February saying that he would be delighted to discuss an assignment on *Doctor Who* should it be taken up as a series. By this time the EPK crew had taped further interviews on the sound stage. The previous week, Roberts had commented on how much fun it was to play the Master in such an over-the-top fashion. Other talks on the TARDIS set included Ashbrook discussing the Doctor/Grace relationship, Sax praising Jacobs' script and Ashbrook's comic timing, and Segal discussing how he had tailored the

show for Fox's American audience by blending science-fiction and a love story.

Principle photography concluded after the final session on Wednesday 21 February which began at 10am. This was devoted to deferred scenes set in the TARDIS control room, including 'The Doctor Commands TARDIS To Behave', 'Grace Operates On The Control Console; Time Turns Back' and 'Off To Series Heaven'. For the closing scenes, Sax added in the idea of the TARDIS stalling, and the console clock was wound backwards by hand in a close-up. Working through the night, shooting concluded at 5.45am with the shots of Grace working on the console. ■

PRODUCTION

Mon 15 Jan 96 Ogden Street, Vancouver [Int. Grace's Condo]

Tue 16 Jan 96 Hadden Park, Vancouver [Park Near Grace's]/Ogden Street [Int. Grace's Condo]

Wed 17 Jan 96 Ogden Street [Ext/Int. Grace's Condo]

Thu 18 Jan 96 Plaza of Nations, 750 Pacific Boulevard, Vancouver [Int. ITAR - Reception Area/Ext ITAR]

Fri 19 Jan 96 Plaza of Nations [Int. ITAR - Dining Area/Clock Area/Corridor]

Mon 22 Jan 96 Studio Stage, 8651 Eastlake Drive, Burnaby: Int. Ambulance

Tue 23 Jan 96 BC Children's Hospital, 4480 Oak Street, Vancouver [Int Hospital - Morgue Changing Room/Morgue/Office/Freezer]/Lombard Street, Vancouver [Stunts/Street]

Wed 24 Jan 96 BC Children's Hospital [Int Hospital - Reception/Corridor/Elevator]

Thu 25 Jan 96 BC Children's Hospital [Int Hospital - Grace's Office/Elevator/Corridor]

Fri 25 Jan 96 BC Children's Hospital

[Int Hospital - Morgue Freezer/Empty Ward/Emergency Entrance/Int Ambulance]

Mon 29 Jan 96 BC Children's Hospital [Int Hospital - Operating Room/Observation]

Tue 30 Jan 96 BC Children's Hospital [Int Hospital - Trauma Room/Prep Room/Int Opera House]

Wed 31 Jan 96 Studio Stage: TARDIS - Control Room/Casket Area; Int. Ambulance

Thu 1 Feb 96 E Georgia Street/Union Street, Vancouver [Ext Chinatown - Rose Alley/Lee's Hiding Place]

Fri 2 Feb 96 E Georgia Street/Union Street, Vancouver [Ext Chinatown - Rose Alley]/CN Rail, Vancouver [Stunts/Street]

Mon 5 Feb 96 Golden Crown Centre, 211 E Georgia Street [Int Hospital - Parking Garage/Grace's Car]/Keefer Street, Vancouver [Int Chinatown Room]

Tue 6 Feb 96 Carrall Street/Keefer Street, Vancouver [Ext Traffic Jam Street]

Wed 7 Feb 96 Andy Livingstone Park, Vancouver [Ext Fountain]

Thu 8 Feb 96 Studio Stage: Bruce's Apartment; TARDIS - Casket Area/Lombard Street and Waterfront Road [Stunts/Street]

Fri 9 Feb 96 Studio Stage: TARDIS - Control Room

Sat 10 Feb 96 Studio Stage: TARDIS - Control Room; Skaro (Limbo); Int Ambulance

Mon 12 Feb 96 Studio Stage: TARDIS - Control Room; Int Ambulance

Tue 13 Feb 96 Studio Stage: Cloister Room

Wed 14 Feb 96 Studio Stage: Cloister Room; ITAR - Stairwell

Thu 15- Fri 16 Feb 96 Studio Stage: Cloister Room

Mon 19 Feb 96 Studio Stage: Cloister Room

Tue 20 Feb 96 Studio Stage: Cloister Room; TARDIS - Cloister Corridor/Casket Area

Wed 21 Feb 96 Studio Stage: TARDIS - Control Room

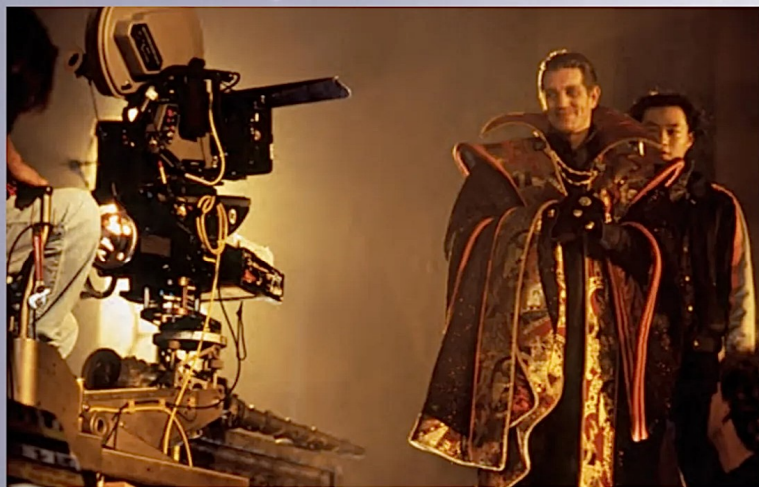
Post-production

The plan in early March was to show a first cut of the film to Fox and the BBC in mid-March; this would lack sound effects, music and post-dubbed dialogue. The 35mm film was to be edited to create a master on Digital Betacam. A finished copy was to be delivered to the BBC on Wednesday 1 May. At this point, a transmission date had not been settled on, but Segal hoped for Tuesday 21 May which would allow some time for promotional work on the movie. The executive producer also hoped to get McGann to Los Angeles and New York for additional press interviews.

On Thursday 7 March, a director's cut was completed by Segal with a duration of 90 minutes 16 seconds. This rough version had various gaps in which a caption would appear reading 'Visual Effect Missing' and had a different voice-over to the broadcast version telling the story of "two hearts that learn to beat as one". The soundtrack used library music and various effects – such as the *Dalek Control Room*, *SIDRAT* and *Cloister*

Below:

The Master prepares to take action.



Bell – from the *Doctor Who – 30 Years at the Radiophonic Workshop* CD; the record which the Doctor listened to in the TARDIS was a version of *Swinging on a Star*, a popular 1944 recording by Bing Crosby which Sax felt was appropriate. In editing, Sax aimed for a lot of intercutting which did not appear in Jacobs' script – such as at the end of Act One and also in Act Two as Lee studies the Doctor's things and the Doctor hunts for new clothes; the director also employed slow motion for the shot of Grace running down the hospital corridors in her evening dress, and inserted as many shots of ticking clocks as possible. Various elements – such as the shots of San Francisco depicting the Port of San Francisco and Golden Gate Bridge, the landmarks around the world and the Millennium fireworks – were all stock material.

Model TARDIS

The model and effects work was incomplete with only the raw motion control film of the model TARDIS rotating on a spindle at VI FX in Los Angeles. This was a one-fifth scale model built in three weeks by a former watchmaker from Eastern Europe – and was kept as a memento by Segal after shooting. All the computer-generated effects were handled by Northwest Imaging; this included the opening titles, the Master morphant snake, the regeneration, the roof of the TARDIS interior, lightning, the bats in the Cloister, the TARDIS' view of the universe and the Doctor passing through the window at Grace's.

'THE EXECUTIVE PRODUCER HOPED TO GET MCGANN TO LOS ANGELES AND NEW YORK FOR ADDITIONAL PRESS INTERVIEWS.'



Above:
Gangsters.

Universal viewed the finished cut on Monday 11 March, with a print also supplied to the BBC. On Tuesday 12, Wright sent her comments on the director's cut to Segal; their main concern was that the opening needed clarification regarding the voice-over, the scene of the Master and Lee with the guards at ITAR coming from nowhere (this confrontation was subsequently removed), the countdown to destruction taking too long, and a few suggestions as to where the pace could be sped up. Further notes from Wearing arrived the following day, noting similar items and that the gunfight in the first act would probably have to be trimmed for the UK screening – this was partially because of the terrible events of Wednesday 13 March when a man burst into a school in Dunblane in Scotland, shooting 16 children and one teacher dead before killing himself. As a reaction, the BBC had carefully removed similar acts of violence from many of its pre-watershed programmes. However, notes from Burke at Fox also had a problem with the opening, and similar concerns over Lee's friends being shot.

On Thursday 14 and Friday 15 March, Jacobs provided a variety of post-production material for the pilot, largely a voice-over to clarify the opening. As scripted, this had originally run: "I do hereby make my last will and testament... If I am to be executed, and thus cruelly deprived of all existence, I ask only that my remains be transported back to my home planet by my rival Time Lord and nemesis – he who calls himself... the Doctor." The replacement narration was now to be spoken by the Doctor (replacing Gordon Tipple's recording) and opened by saying: "This is the story of two hearts that learn to beat as one..."; Jacobs was also keen to work in quotes from *The Time Machine* to bookend the film, suggesting: "The fact is, the Time Traveler is one of those men who are too clever to be believed. You never feel that you can see all round him; you always suspect some subtle reserve, some ingenuity in ambush, behind his lucid frankness." The HG Wells quote was rapidly dropped, and a revised document generated the same day, also suggesting extra off-screen dialogue which could be dubbed in later for clarification purposes.

Jacobs' new suggested closing voice-over was, "I like my new life... and it's good to know who I am again... I'm just a Doctor... waiting to be called..."

The rough cut of the movie went down well with sample audiences, and Segal also ran a copy past fan Shaun Lyon, a key organiser of the Gallifrey conventions he had attended; one thing which Lyon picked up on was that the Doctor spoke of having 12 lives to Grace when, since he had 12 regenerations, he actually had 13 lives. This was to be corrected in dubbing. Another line with the Master saying to Lee that they will need an ambulance was to be added as well to cover the fact that the scene of the ambulance being stolen had not been completed.

Re-editing

For the re-edit, Sax trimmed back on some of the shoot-out, notably material of Lee reloading his gun and firing back which he realised had been over-indulgent on his part. To make it seem harder for the Doctor and Grace to get into ITAR, the scene with the security guard was restored – but at the expense of a short scene where the Master and Lee encountered the security guards in the corridor for timing reasons. As it turned out, copyright clearance could not be obtained on *Swinging on a Star* and so an alternative song was sought. Another change was to remove the Doctor's comment as he saw the Golden Gate Bridge: "Look at that! San Francisco when it was still inhabited! Amazing..."

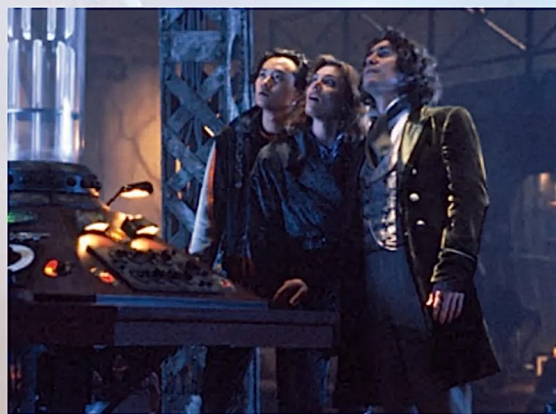
Jacobs' final revision of the additional dialogue recording (ADR) material was produced on Tuesday 2 April, with the opening "two hearts" line omitted and Jacobs commenting that he felt the film ended perfectly well without any closing

narration; the same day, Segal flew out from Los Angeles to London. In his absence, Universal indicated that – to futureproof the film further – as many references to the millennium as possible should be overdubbed with the term New Year, and Tom Thayer asked to change the last line to, "Oh no – not again."

More feedback from the BBC on Wednesday 10 indicated that the Master morphant snake was a little cartoon-like and could be made more sinister.

Further dubbing with McGann, Ashbrook and Roberts was performed in Los Angeles at ADR on Thursday 11 April, concentrating on the closing scenes where most studio sound had been blotted out by wind machines; McGann was now suffering from a cold. On Friday 12 April, Roberts dubbed some of his dialogue at New Orleans Digital.

Plans were to record a full incidental music score for the film on Tuesday 16 and Wednesday 17 April with a 60-piece orchestra. However, apart from a live bass on the theme tune, the bulk of the 81-minute score was created using sampling and electronics. Although Debney had set the basic style of the score, the composition and arrangement was actually finalised by two younger composers, John Sponsler and Louis Febre. Sponsler (who used Kurzweil K2500 and

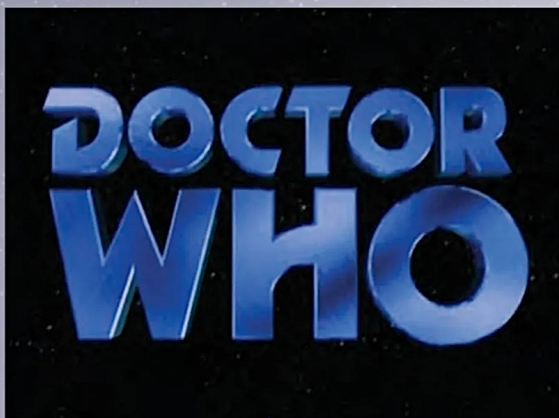


Left:

"All those guns up there won't make the final cut, you know."

Right:

A new logo for the opening title sequence.



Roland S-760 samplers) had worked on the new arrangement of the original Grainer theme with Debney, as well as doing music for the scenes on Skaro, sequences in the hospital and some ambulance scenes. Febre (who employed the Roland S-760, Kurzweil K2000 and Lexicon PCM60 and had seen *Doctor Who* on PBS) meanwhile composed some scores for the ambulance, the hospital and the Eye of Harmony scenes, as well as locating other library music selected by Sax. Most prominent of these was *In a Dream*, a composition by Barbara L Jordan, Pete Peterkin and Christopher Rhyne, sung by Pat Hodge which was the perfect replacement to *Swinging on a Star* since it allowed Sax to have the record stick on the word "time". Also heard in the film were *Sushi Tonight* by Carol Ann Wood (in the Chinese kitchen scene), *All Dressed Up* by Jim Latham (on the radio in the morgue), *Forget Me Now* and *Roger's Theme* by Marty Wereski (heard at the ITAR party) and *Ride Into the Moonlight* by Chuck Duran and Jess Harnell (played at the hospital party and later included on the 1997 CD album *Loud & Clear*). A copyright-cleared version of Puccini's *Un Bel Di* (*One Beautiful Day*) from Act Two of *Madame Butterfly* was also heard throughout.

Dubbing from the local actors from Vancouver then took place on Thursday 18

and Saturday 20 at Sharpe Sound Studios. At this recording, Sax also provided the chicken noises for the traffic jam and the Dalek voices (since he was the only person present who knew what Daleks sounded like). The titles for the movie were added on Monday 22 April, and the following day the sound mixing began.

Movie title sequence

Because the title sequence of the movie adopted a variation of the *Doctor Who* logo created in 1969 by Bernard Lodge for the Jon Pertwee era, various items of *Doctor Who* merchandise – even those not directly related to the TV Movie – were rebranded with the 'new' logo. The credit font used on the movie was Post Antiqua, created by the Berthold foundry in 1937.

On Saturday 27 April, the finished version of the TV Movie was delivered to both Fox and the BBC on Thursday 2 May. However, the scheduling of the film to start at a pre-watershed 8.30pm on BBC1 was causing problems with the video release. On Thursday 9, the British Board of Film Classification agreed to pass the film uncut with a '15' rating, but this would make it unsuitable for pre-watershed broadcast. Consequently, there was a delay on clearances for the video release which was scheduled for Wednesday 15 May, the day after the American network transmission. At the BBC's request, Sax re-edited the film to meet the BBFC's guidelines for a '12' certificate. The cuts included various elements of the gun fight showing Lee's friends being shot, gunfire bouncing off the TARDIS, some of the final convulsions of the Seventh Doctor, the Master killing Miranda (where the sound was muted) and Chang Lee's neck snapping. ■

Publicity

- ▶ Once shooting had wrapped on Wednesday 21 February 1996, the press were free to publish their interview material, with the *Daily Express* and the *Daily Mirror* running items on Thursday 22 February. The Doctor's first screen kiss was a hot topic for the tabloids, with Paul McGann reiterating that attending a convention of any sort would be his idea of hell.
- ▶ On Friday 23 February, Paul McGann gave an interview to *Cinefantastique*. Monday 26 February saw the TV movie being discussed on ITV's *This Morning* programme with guests Jon

Pertwee, Roberta Tovey and Gary Gillatt who were ostensibly promoting a widescreen video release of the 1965 movie *Dr Who and the Daleks* by Beyond Vision; again, the Doctor's kiss was a key talking point.

- ▶ On Thursday 7 March, Lou Anders conducted more phone interviews with the crew for *Doctor Who Magazine*.
- ▶ On Friday 8 March, the *Daily Mail* carried a story in its *Hot Gossip* column about how McGann might have to walk away from *Doctor Who* after the first of six TV movies because of 'creative differences' over 'his

Above:

Paul McGann
- the face of
Doctor Who
in 1996.



Above:
Grace has
a problem
passenger.

interpretation of the good Doctor' and his behaviour. Fielding and Segal's team was quick to refute these rumours, and an apology was sent for the paper to print.

- Philip Segal was asked to help the *Radio Times* with the preparation of a 16-page supplement for the UK broadcast of the pilot, as well as items for a special promotion and competition. The *Radio Times* dated Thursday 14 March carried *Doctor Who* on its cover alongside *The X-Files* and inside was a feature by Alison Graham about her set visit to the Cloister Room shoot entitled *Inside the TARDIS*; with quotes from McGann, Geoffrey Sax and Segal, this confirmed that McGann's contract optioned him for another five years.

- Further press releases appeared on Wednesday 27 March as Fox confirmed 'Doctor Who to premiere May 14 on *The Fox Tuesday Night Movie*' at 8pm; simultaneously, the film would be issued on video in the UK. The same

day, clips from the film appeared in the BBC 'Spring Into Summer' press launch for its new season, with Yentob emerging from a toy TARDIS to meet some monsters. By now it was being suggested that the BBC would screen the film on Whitsun Bank Holiday.

- On Thursday 4 April, Segal gave interviews about the film at The Athenaeum Hotel in the morning, then travelled to BBC Broadcasting House to pre-record a Radio 2 interview with Debbie Thrower, took lunch with the *Radio Times* and recorded an interview for Radio 5 at Mentorn Films. Over the Easter weekend of Sunday 7 and Monday 8 April, Segal attended ManoptiCon 4, playing the demo version of the new theme tune and auctioning off a copy of the shooting script. Commenting that there might not be any further *Doctor Who* TV movies, Segal said that if a series did emerge he would like to have Dicks and Saward join Jacobs on the

Right:
The Master
forces Grace
to look into
the Eye of
Harmony.



**Left:**

The stars of the TV Movie.

writing team – and also to use past Doctors. On the spur of the moment, Segal indicated that *Enemy Within* was an unofficial name which fans could use to refer to the movie. Segal then returned to the US on Tuesday 9, ready to do a TV interview with the Discovery Channel's *Beyond 2000* the next day in his Lakeshore office on Paramount's lot.

- On Friday 12 April, McGann took part in a phone interview with *Total TV* and other syndicated interviews. That night the first American trailer appeared on Fox during *Jose Chung's from Outer Space*, an episode of *The X-Files*. The major press junket for the film was staged by Fox in Los Angeles on Saturday 13 April; McGann was invited and did interviews with 30 stations who were Fox affiliates. Sunday 14 then saw McGann

interviewed by *Time Out* and taking part in a photoshoot. The BBC heavily promoted the revived *Doctor Who* at the Cannes MIP-TV Festival in late April.

- Jon Pertwee appeared to present a Dalek to a young fan on the LWT show *Surprise, Surprise...* on Sunday 21 April. With the internet popular among fans, Tso and Ashbrook did interviews on *Cinescape On-Line* on Thursday 25 and Monday 29 April.
- Tristan Davies looked forward to the special in his piece *Time Lord travels to the Nineties* talking to devotees in *The Daily Telegraph* on Saturday 4 May.
- On Monday 6 May, America's *TV Guide* ran *The New Who* by Mark Nollinger; this item introduced the Doctor to mainstream audiences, interviewed Segal and the stars and covered the

Right:

Chang Lee pulls the staff from the stone.

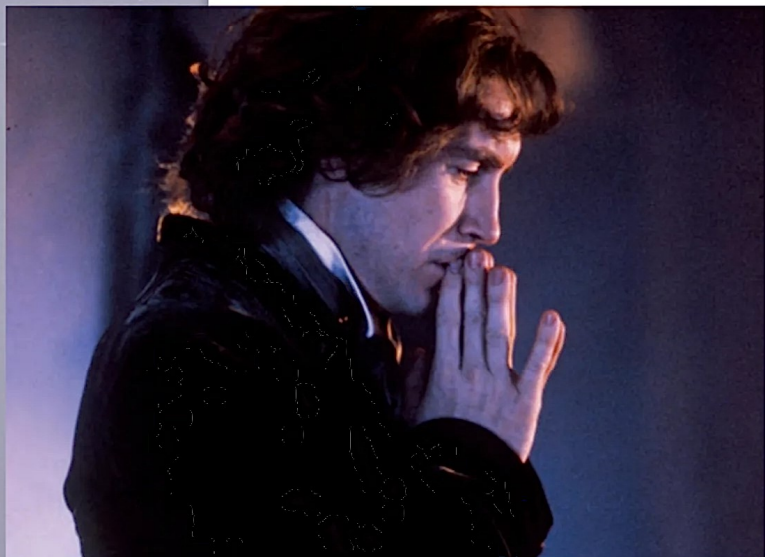


fan phenomenon at the Gallifrey convention. A full-page advert announced *Dr Who – The Sci-Fi Classic Comes to Fox!* and gave Roberts billing over McGann. The title star did more syndicated interviews and chatted on *America On-Line* on Monday 6. In his internet interview, Segal discussed how he had to fight for the project, and hoped fans would accept the film as a continuation of the series rather than an outcast like the Peter Cushing movies of the 1960s had become.

- The first major press screening took place on Wednesday 8 May at the Director's Guild of America in Los Angeles, with Segal, McGann and Ashbrook present.
- On Friday 10 May, *Doctor Who* was covered in the syndicated Turner *Entertainment Report* and Sci-Fi Channel's *Sci-Fi Buzz*, followed the next evening by *Entertainment Tonight*. Over the weekend, there was a flurry of coverage in listing magazines

Below:

The Doctor prays that the TV Movie will be a success.



and Sunday preview papers across North America. The *New York Times* placed the TV movie on the cover of its *Television* section for the week along with a major article by Peter M Nichols called *Sci-Fi Gets Ready for the Millennium* which looked at the current crop of science-fiction television shows. The paper then promoted the broadcast on the day with John J Connor's article *Universe in Trouble? Just Call Doctor Who*.

- On Sunday 12 May, a five-minute behind-the-scenes preview of the TV movie was aired at 11am on UKGold, prior to a screening of *State of Decay* [1980 – see Volume 33].
- On the afternoon of Monday 13 May, Jon Pertwee took part in an item about *Doctor Who's* return for Radio 4's *Kaleidoscope*, broadcast live from 4.05pm. Two preview screenings were held for the film at BAFTA in Piccadilly, to which guests including Sylvester McCoy and BBC Executives were invited. The first screening was for the press, and the second was for the 200 fans who had won tickets through a competition run by BBC Worldwide and *Doctor Who Magazine*. A camera crew from Sci-Fi channel was present to record interviews with those present and get before and

after reactions. The edited version of the movie was shown; also removed from the American version were the commercial breaks cross-fades and the caption: 'Based on the original series broadcast on the BBC.'

- ▶ Immediately before the broadcast of *Doctor Who* in North America on Fox on Tuesday 14 May came a trailer for the Fox *Tuesday Night Movie*. A narrator explained, "It's been a worldwide hit for 30 years – and tonight the sci-fi phenomenon comes to America in the Fox original movie, *Doctor Who*. For over a thousand years, they've been mortal enemies. Now these two time travellers from different worlds – one good, one pure evil – will face each other in a final duel to the death... and the battlefield is Earth. Paul McGann and Eric Roberts in the Motion Picture

Event of the Year." Numerous clips were shown including the Doctor with Wagg saying, "I'm half human," and the Doctor passing through the glass and saying, "This planet will be pulled inside out."

- ▶ Back in the UK, BBC1's *Newsround* covered the BAFTA screening on Tuesday 14 May. On the same day, Terry Nation, Geoffrey Sax and Andrew Eaton of the *Doctor Who* Appreciation Society (DWAS) all contributed their views about the show's revival on Radio 1's *Newsbeat*.
- ▶ Sylvester McCoy and Louise Jameson appeared on BBC1 South East's *Newsroom South East* on Thursday 16 commenting on the forthcoming programme. An interview with Daphne Ashbrook entitled *Who's Dr Who?* appeared in the *News of the World* on Sunday 19.
- ▶ The British listings magazines on Tuesday 21 May gave heavy coverage to *Doctor Who*, which featured on the covers of both *Radio Times* and *TV Times*. *Radio Times* included a free insert, *Doctor Who: Return of the Time Lord*, with its weekly issue, which had another set report from Alison Graham, a competition and a rundown of the Doctors and monsters compiled by Nick Griffiths and Gary Russell. Furthermore, the magazine nominated the show as one of *This Week's Choices* (with a colour photo of the Doctor by the TARDIS console), and carried a special readers' offer to buy record bags, watches, T-shirts, baseball caps, videotapes, postcards and posters

Left:
Promotion
of the TV
Movie on
the cover of
Radio Times.



Right:

Radio Times' 16-page pull-out souvenir of the TV Movie.

from the movie. *What's On TV* and *TV & Satellite Weekly* also carried promotional features.

- ▶ Jan Moir's chat with McGann appeared in *The Daily Telegraph* on Monday 20 (*Doctor Who comes down to earth*). The anticipation for the film was marred by the news on Monday 20 that Jon Pertwee had died in his sleep while in America. Both Segal and director Kevin Davies contacted Yentob's office and suggested that the scheduled broadcast of the new movie could be dedicated to the actor's memory.
- ▶ James Rampton spoke to various members of the production team and Andrew Eaton of the DWAS in *Knowing who's Who* which appeared in *The Independent* on Friday 24 May. Garry Jenkins' set report *Doctor Who Meets Planet Hollywood* appeared in *The Times Magazine* on Saturday 25, while Dan Field offered a *Doctor Who Trivia Test* in *The Sun* which also contained Shoba Vazirini's *Doctor Phew! 10 far-out facts on the new Time Lord (who gets his first kiss after 33 years)*. Mark Edwards' feature *It's life, Doctor, but not as we know it* appeared in *The Sunday Times* the following day, while Andrew Billen caught up with McGann in *The Observer*.
- ▶ The 20-minute documentary, *The Making of Doctor Who – The Movie*, was made by the Sci-Fi Channel for its *Sci-Fi Buzz* strand of programming. The programme used interviews with Paul McGann, Sylvester McCoy, Geoffrey Sax, Philip Segal, Daphne Ashbrook and Eric Roberts from



the electronic press kit, alongside interviews shot at the BAFTA launch where they recorded comments from Alan Yentob, Sue Kerr (senior producer, BBC Worldwide), Kevin Davies (director, *More Than 30 Years in the TARDIS*), Mark Ayres (composer, incidental music for series), Andrew N Eaton (*Doctor Who Appreciation Society*), John Nathan-Turner, Gary Gillatt (editor: *Doctor Who Magazine*) and Gary Russell. Generally, those at the preview were interviewed before and after the screening to compare their expectations with their reception; Eaton was highly impressed with the film while Nathan-Turner welcomed the progression and envied the project's budget. The programme ran to 19' 45" and was first broadcast on Sci-Fi Channel Europe at noon on Saturday 25 May 1996 – two days before the BBC1 premiere; it was then repeated a dozen times through to November 1996.

- ▶ Most British newspapers highlighted the broadcast of the TV Movie on Monday 27.

Broadcast

▶ *Doctor Who* was premièred on Sunday 12 May by CITV in Edmonton, Alberta at 10pm – two days in advance of the main networked screening on Fox. On Monday 13 May, Canadian stations such as ASN in Atlantic Canada and CHEK in Victoria broadcast the film.

▶ The main North American networking took place on Fox at 8pm Eastern Standard Time on Tuesday 14 May. Press reaction was good. *The Hollywood Reporter* referred to it as ‘one of the kickest broadcasts to hit the small screen this sweeps season’ while *The New York Post* declared: ‘It manages to pull off action, wit, irony, comedy, suspense, special effects and wordplay at 90mph and still feel thoughtful.’ However, the film did not perform

strongly enough in the ratings for Fox. Just 8.3 million people tuned in giving Fox a nine per cent share; Segal knew that Fox would want a 15 per cent rating to order a series since *The X-Files* scored 18 per cent and the previous week’s *Tuesday Night Movie*, *Tornado*, had rated 16 per cent. Unfortunately the movie had gone out against strong competition. ABC’s line-up included an episode of the hit sitcom *Roseanne* entitled *Heart & Soul* in which Roseanne’s husband Dan had a heart attack; the popular *Home Improvement* was also scheduled on ABC. Likewise the NBC schedule was a strong one, including *3rd Rock from the Sun* and *Frasier*, while CBS’ *Tuesday Movie* – *The Stepford Husbands* – scored 11 per cent. The pilot ranked 75th out of the top

Below:
A promotional
shot.



Right:

Unfortunately, the TV Movie's ratings were disappointing in the States.

100 shows of the week. Segal felt that the advertising for the movie had failed to attract enough female viewers.

- Eventually, on Monday 20 May, the BBFC classified the recut film with a '12' certificate after one minute six seconds of material had been removed. In the meantime, BBC Worldwide had the covers reprinted with the new certification, ready to issue to the shops for Wednesday 22. Such was the fervour for the tape that some branches of HMV arranged midnight openings for eager fans; Sax found himself doing a signing at one such session at the Trocadero in London. Purchasers from WH Smith also received some postcards from the movie, while a glow-in-the-dark cover was available from Woolworths.
- Appended with a caption in memory of Jon Pertwee, the BBC1 broadcast of the film on Monday 27 May (a sunny Bank Holiday Monday) fared better than its American transmission a fortnight earlier. The show ranked as the 15th most-watched programme of the week placing it in the BBC's top 10. The competition on ITV had been the game show *Take Your Pick* and the popular period drama *Bramwell*, and *Doctor Who* had out-performed them both, knocking a couple of million of *Bramwell*'s usual ratings. However, the BBC's expectations for the film had been around 12 million – and 'only' just over nine million had tuned in.
- John Nathan-Turner featured on Radio 4's *Today* programme the following morning, commenting that although



he liked the movie it had spent too long on the regeneration and not shown enough of the new Doctor. The programme went down well with the *Daily Express* (Maureen Paton said 'the makers would be mad not to pursue the option of a series') and *The Sun* (Stafford Hildred celebrated the 'happy return for a TV hero'). Less impressed were the *Daily Mail* ('The show should have been given a decent burial years ago' wrote Max Davidson), *The Daily Telegraph* (Sean Day-Lewis saw the series' revival as 'a measure of the desperate television times in which we now live'), *London Evening Standard* (Matthew Norman said it was 'mid Atlantic fudge [which] deserves to be buried [...] in the middle of the Atlantic') and *The Guardian* (Stuart Jeffries said the show 'couldn't scare or much divert a little child'). *The Times* and *The Independent* were both enthusiastic about McGann but did not like the film itself, with Matthew Bond of *The Times* noting the broadcast 'laboured somewhat in its search for wit', while Kim Newman condemned the half-human element in *The Independent*. Stephen Pile of *The Daily Telegraph* similarly celebrated only 'the excellence of Paul McGann' on Saturday 1 June, while Charlie Catchpole was also negative in the *News of the World* the next day. In *The*

Sunday Times, AA Gill declared: 'You can relax and enjoy the new *Who*. It's all just the same as it always was – simply dreadful.'

- Composer Peter Howell – who had arranged the series' theme tune and scored the show during the 1980s – discussed the use of electronic music on science-fiction TV shows with Sue Nelson and fantasy author Neil Gaiman on Radio 3's *Music Machine* on Tuesday 28 May. Comments about the show on BBC1's *Points of View* on Wednesday 29 May were 60 per cent in favour, and BBC Worldwide indicated that it was optimistic about a series. In the *New Statesman* on Friday 31 May, John Diamond struggled to see the point of the co-production venture.
- *Radio Times* was praised for its coverage by Paul Mount in its letters page on Thursday 6 June, while Colin Shelbourn said it would not be proper *Doctor Who* until it was on at 5.15pm on Saturdays. The main correspondence appeared the following week, with missives split

almost equally in favour and against the co-production. Georgina Scott saw the Doctor as being a sex symbol, Andrew Ibbotson pointed out that Skaro had been destroyed in *Remembrance of the Daleks* [1988 – see Volume 44] and other readers accused the production of selling out to the Americans.

- Subsequently, *Doctor Who* returned to television limbo. On Thursday 6 June, former *Doctor Who* writers Pip and Jane Baker wrote to Segal offering their services for any prospective series; Segal replied on Tuesday 25 saying that it seemed unlikely a series would emerge, but if it did he would love to resurrect the Bakers' creation, the Rani. Also on Thursday 6, ITV Teletext confirmed that there were no plans for a series – although UK Gold's Goldtext reported a 17-part series was in discussion on Wednesday 12. The truth of the matter was that during June, Fox had decided to pass on *Doctor Who* and the studio space which had been provisionally booked for July would not be needed. Instead, the network decided to commission a third season of another science-fiction series, *Sliders*. On Friday 26 July, the *Daily Mirror* ran a story in which it was indicated that the BBC had 'pulled the plug' on *Doctor Who*...
- The movie was sold around the world, debuting on ABC in Australia on Sunday 7 July 1996. TVNZ in New Zealand screened the uncut American version on Wednesday 30 October 1996. Other territories where the film has been broadcast include: Greece,

Left:
"Put your hands in the air!"

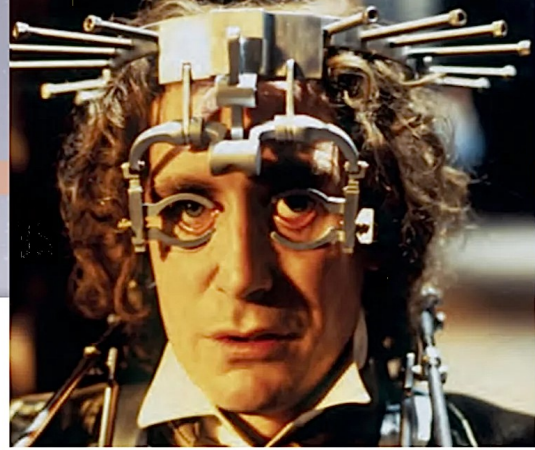


Right:

Modelling the latest metallic headwear.

France (as *Le Seigneur du Temps* (ie *The Time Lord*)), Poland, Italy, Ireland and Brazil. The movie was also made available to the Merchant Navy and Singapore Air, as well as being licensed for 99 screenings by British Airways on their flights between July and September 1996. During November 1996, Fox announced that *Doctor Who* was to be rerun in North America at 8pm on Tuesday 31 December, although it was stressed that no series was being developed since there had been a change in programming regime. In the event, the film was pulled from the schedules late in the day, replaced by *Revenge of the Nerds IV: Nerds in Love*.

- On Wednesday 23 July 1997, *Doctor Who* was announced as winning the category of Best Single Genre Television Presentation at the 23rd Saturn Awards for science-fiction and horror in California. Universal's option on further *Doctor Who* expired at the end of 1997 without the studio renewing the BBC's licence. The cut version of the film was shown on UKGold on Saturday 7 February 1998 and was repeated several times. BBC Choice also included it as part of its celebratory season *The Take: 35 Years of Doctor Who* on Sunday 22 November



(where some listings billed it as *The Enemy Within*). The movie also debuted on BBC Prime on Sunday 2 May 1999. In September 1999 when a *Doctor Who* theme night was planned for BBC2 by a team in BBC Manchester, producer Mike Wadding liked the idea of being able to transmit an uncut version of the movie in a late night slot. The broadcast rounded off the evening on Saturday 13 November, with only a very small audience. In America, Sci-Fi Channel picked up the screening option, airing it on Sunday 15 July 2001, and it was screened on the UK Sci-Fi Channel from Saturday 2 November 2002.

- The TV Movie was screened as part of the British Film Institute's *Doctor Who at 50* celebrations at 10am on Saturday 5 October 2013, with a discussion panel afterwards including Paul McGann, Daphne Ashbrook and Geoffrey Sax; an earlier panel had featured script editors Andrew Cartmel and Gary Russell plus Nicholas Briggs and Jason Haigh-Ellery of Big Finish who produced *Doctor Who* audio dramas.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Doctor Who	Monday 27 May 1996	8.30pm-9.55pm	BBC1	84'39"	9.08M (15th)	-

REPEAT TRANSMISSION¹

Doctor Who	Saturday 13 November 1999	11.05pm-12.30pm	BBC2	85'46"	1.4M (n/k)	75
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¹ As part of *Doctor Who Night*

Merchandise

On Friday 12 January 1996, Rona Selby at BBC Books left a message for Gary Russell regarding the novelisation of the TV Movie. Russell was a former editor of *Doctor Who Magazine* who had written two original novels for Virgin's *Doctor Who* series; he had been suggested on Tuesday 9 by Andy Russell of BBC Multimedia as a result of his work on a forthcoming CD-ROM game. Selby read Russell's *Legacy* and *Invasion of the Cat People* over the weekend of Saturday 13 and Sunday 14 January and subsequently offered the author the novelisation deal.

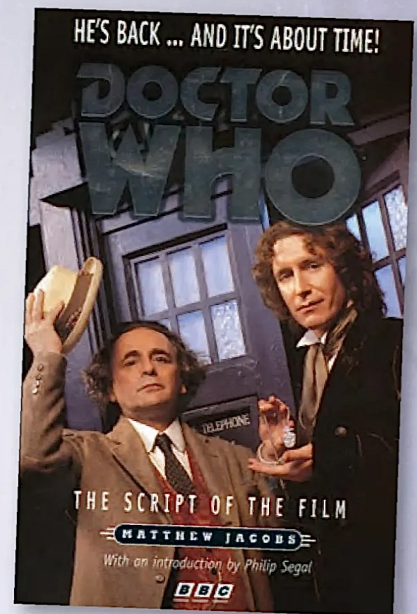
On Monday 22 January, Russell met Selby and her assistant Nuala Buffini. Given a working script for the pilot,

Russell was asked to write his novel for a younger age range than that intended for Virgin's books, and to deliver his manuscript by Tuesday 20 February.

By Friday 26 January, Buffini had contacted Philip Segal with a series of questions about specifics in the script to aid Russell; she also needed a final copy of the script as soon as possible for the script book, which Segal indicated would not be available until the end of the shoot on Friday 16 February. Virgin Publishing lodged a complaint about the novelisation contravening their licence to publish *Doctor Who* fiction, but it transpired that all matters regarding the TV Movie were separate from any BBC licences. A few days later, Segal agreed to write an introduction to the script book being published by the BBC.

Below:

The script of the film was released ahead of transmission.



TV Movie novelisation

Russell delivered his novelisation on Friday 23 February; at this point the book had various elements which were later removed such as an explanation about what happened to Ace, Grace's reaction to the Doctor saying he had a granddaughter, and numerous references to events in the Virgin novel range. Russell was now shown rushes and set photographs for the first time and given a weekend to revise his text which was also

Left:

Gary Russell novelised the story for BBC Books.

Right:

Marvel Comics' one-off Movie Special, designed for a younger readership.



informed by descriptions provided Gary Gillatt, who had been on set, and fans who had seen some of the local shooting.

Russell's *Doctor Who – The Novel of the Film* and *Doctor Who – The Script of the Film* by Matthew Jacobs were both published on Wednesday 15 May – ahead of the delayed VHS release. Both these BBC Worldwide books had photographic covers, with the script book based on the final version of the shooting script (which still had some differences to the edited film) and including an introduction by Philip Segal.

On Saturday 27 April, BBV issued Sylvester McCoy's video diary of his work on the TV Movie in Vancouver, under the title *Bidding Adieu*. Parts of this had been

Right:

The VHS release was originally certified a '15' before being reclassified as a '12' following cuts.



broadcast on Channel 4's *The Big Breakfast* on Wednesday 24 April.

Marvel UK published *The Doctor Who Movie Special* on Wednesday 15 May; this summarised the plot with a wealth of photographs and some basic background material.

Following the delay caused by its certification, the TV Movie was eventually released on BBC VHS on Wednesday 22 May 1996 as *Doctor Who*, subtitled *The Sensational Feature Length Film*. Free postcards were given away with copies purchased at WH Smith while the edition sold at Woolworths came in a glow-in-the-dark sleeve.

Themed merchandise

Among the items released to tie in with the TV Movie, BBC Worldwide released TV Movie-themed record bags and baseball caps, while It's Classic produced TV Movie T-shirts and Wesco manufactured TV Movie wristwatches. The watch faces displayed the *Doctor Who* logo and lit up blue. They were sold in a limited-edition tin. Slowdazzle Worldwide printed 2,000 sets of 10 postcards. MBI produced figures of the Eighth Doctor, Grace, Chang Lee and the Master for its collector's chess set.

The week following the broadcast of the TV Movie, *Radio Times* introduced a new regular *Sci-Fi Page* – the brainchild of features editor Sue Robinson; this included a weekly *Doctor Who* comic strip featuring the Eighth Doctor, written by Gary Russell and drawn by Lee Sullivan. The first edition

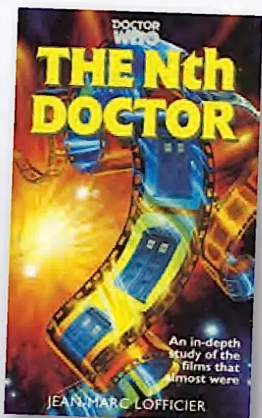


Left:

Radio Times' Eighth Doctor comic strip, written by Gary Russell and drawn by Lee Sullivan.

of *Sci-Fi Page* also had positive feedback comments on the TV Movie from fandom.

At the BAFTA launch for the TV Movie on Monday 13 May 1996, BBC Worldwide asked Gary Russell to develop an abridged version of his novelisation which could be issued as a talking book; Russell delivered this on Tuesday 17 September. Paul McGann recorded his reading of the novel at the studios of Joe & Co on Dean Street in London on Tuesday 12 November and *Doctor Who: The Novel of the Film* was subsequently released as a twin-cassette BBC Audiobook; this recording was included on the MP3 CD release *Doctor Who: Tales from the TARDIS* Volume Two in July 2004 and the equivalent CD in February 2017.



A book about unmade *Doctor Who* movie scripts, by Jean-Marc Lofficier, was released by Virgin Publishing as *The Nth Doctor* in January 1997 with a cover painting from Colin Howard. As well as the outlines for the abortive cinema projects, the author also included material on *The Dark Dimension* (supplied by Virgin) and the abandoned TV Movie scripts by John

Leekley and Robert DeLaurentis (which were referred to as *Fathers and Brothers* and *The Time of My Life* respectively).

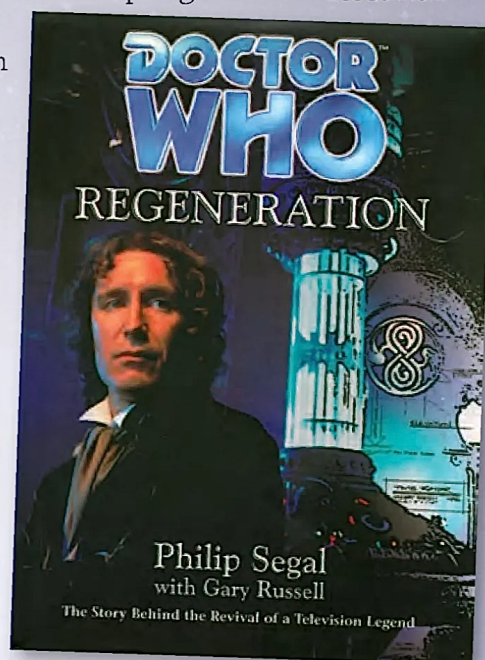
In 1998, Gary Russell started work on a book about the making of the TV Movie in conjunction with Philip Segal.

Originally this was to be published by Virgin Books, but eventually emerged as *Doctor Who: Regeneration* from HarperCollins in October 2000.

The movie appeared in Japan as a Fox DVD entitled *Doctor Who the Motion Picture* and was issued on laser disc in China by Kurary in 1996.

The TV Movie was released on DVD as *Doctor Who: The Movie* by the BBC in August 2001. By now, the BBFC had relaxed its stance on various acts of violence, and passed the film uncut with a '12' certificate. The special features accompanying the movie were:

- ▶ **BBC Trailer 1**
- ▶ **BBC Trailer 2**
- ▶ **Fox Promo** - interviews with the cast and crew as well as behind-the-scenes footage
- ▶ **Interviews** with Sylvester McCoy, Paul McGann, Eric Roberts, Daphne Ashbrook, Philip Segal and Geoffrey Sax
- ▶ **Commentary** with Geoffrey Sax
- ▶ **Isolated music score**
- ▶ **4 audio tracks** - three songs featured in the movie: *In a Dream*, *Ride into the Moonlight*, *All Dressed Up*, plus an arrangement of *Auld Lang Syne* that was recorded but not used in the finished movie
- ▶ **Photo gallery**
- ▶ **Production subtitles**



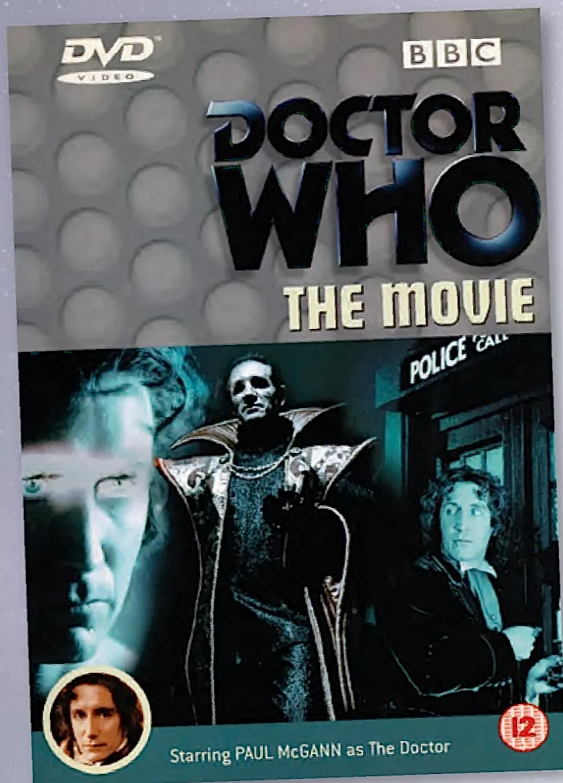
Above:

The story of the making of the TV Movie.

Far left:

Covers for the audiobook, and Jean-Marc Lofficier's study of unmade projects.

Right:
Cover for
the first
DVD release.



Right:
The story was
re-released as a
Special Edition.

- **Behind-the-scenes compilation** – promotional material featuring the shooting of the movie on location and in the studio
- **Philip Segal Tours the TARDIS Set** – Philip Segal points out the details of the new TARDIS interior
- **Alternate scenes** – alternative versions of the confrontation of the motorcycle cop and the Doctor encountering Grace in the hospital elevator
- **Easter Egg** – the dedication to Jon Pertwee shown before the original UK broadcast
Photographs of five different images from the TV Movie were signed by Paul McGann and were available from Tenth Planet in June 2002.

The TV Movie was available free to subscribers of the first issue of GE Fabbri's *Doctor Who – DVD Files* magazine in January 2009.

A two-disc Special Edition of the TV Movie was released as part of the *Revisitations 1* box set in October 2010.

In addition to the extras included on the original released, the new extra or revised features were:

- **The Seven Year Hitch** – documenting the return of *Doctor Who* to the screen. Narrated by Amanda Drew
- **The Doctor's Strange Love or How I Learned to Stop Worrying and Love the TV Movie** – writers Joe Lidster and Simon Guerrier discuss the TV Movie with comedian Josie Long
- **Photo gallery**
- **Commentary** with Doctors Paul McGann and Sylvester McCoy, moderated by Nicholas Briggs
- **PDF materials** – cover, previews and listings from *Radio Times*, plus the 16-page supplement
- **Coming soon** – trailer for *The Seeds of Doom* [1976 – see Volume 25]
- **Paul McGann audition** – Paul McGann's screen test for the Doctor
- **VFX Tests June 1994**
- **VFX Tests March 1996**
- **Who Peter: A New Regeneration: 1989-2009** – *Doctor Who* coverage by children's show *Blue Peter*





- **The Wilderness Years** – a look at how *Doctor Who* survived in the years before and after the TV Movie when it was no longer in production
- **Stripped for Action: The Eighth Doctor** – a look at the comic-strip adventures of the Eighth Doctor
- **Tomorrow's Times: The Eighth Doctor** – how the TV Movie was covered by the UK press
- **Easter Egg** – Writer Matthew Jacobs shares his earliest memories of *Doctor Who*
- **Easter Egg** – Philip Segal interviewed February 2001

The TV Movie was also included in the six-DVD *Regeneration* box set in June 2013.

John Debney's music score from the TV Movie was pressed as a promotional CD entitled *Doctor Who* by the Super Tracks Music Group in July 1997, and received a wide circulation.

Silva Screen's four-disc *Doctor Who – The 50th Anniversary*



Collection, released in December 2013, included six tracks of music from the TV Movie. The 11-disc limited edition version in September/November 2014 included a whole disc of music from the movie, some of which had not previously been released.

Eighth Doctor silver coin

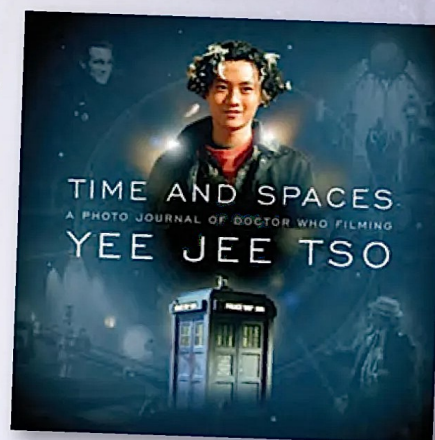
New Zealand Mint issued an Eighth Doctor silver coin in December 2013. Each coin also featured the Ian Rank-Broadley effigy of Her Majesty Queen Elizabeth II. The half-ounce silver coin was packaged in a blue presentation box with embossed silver foiled *Doctor Who* logo, and came with an individually numbered certificate of authenticity issued by New Zealand Mint.

Yee Jee Tso wrote a book about his experiences working on the TV Movie; entitled *Time and Spaces: A Photo Journal of Doctor Who Filming*, this was published by Miwk in May 2016.

The TV Movie received a two-disc Blu-ray release in September 2016. This release included all of the extras from the previous two-disc DVD release, with the addition of:

- **The Night of the Doctor** – the mini-episode released in 2013 in the run-up to the show's 50th anniversary special, *The Day of the Doctor* [2013 – see Volume 75] marking Paul McGann's second on-screen appearance as the Eighth Doctor ■

Left:
The Blu-ray release of the story.



Above:
Yee Jee Tso's photo journal.

Left:
The promotional soundtrack CD.

Cast and credits

CAST

Paul McGann	..... The Doctor ¹
	and
Eric Roberts	..... The Master/Bruce ¹
	with
Daphne Ashbrook	..... Dr Grace Holloway ¹
Sylvester McCoy	..... The Old Doctor ¹
Yee Jee Tso	..... Chang Lee ¹
John Novak	..... Salinger ¹
Michael David Simms	..... Dr Swift ¹
	and
Catherine Lough	..... Wheeler
Dolores Drake	..... Curtis
William Sasso	..... Pete
Jeremy Radick	..... Gareth
Eliza Roberts	..... Miranda
Bill Croft	..... Motorcycle Policeman ²
Dave Hurtubise	..... Professor Wagg
Joel Wirkkunen	..... Ted
Dee Jay Jackson	..... Security Guard ²
Gordon Tipple	..... The Old Master
Mi-Jung Lee	..... News Anchor
Joanna Piro	..... News Anchor ²

Right:

A model of the TARDIS is built for the movie.



UNCREDITED

Geoffrey Sax	..... Dalek Voices
Dean Choe, Michael Ching	..... Lee's Friends
Lloyd Adams	..... Chase Car Driver
Daryl Quan, Byron Lawson, Paul Wu, Johnny Mah	..... Chinese Gangsters
Ron James, Danny Groseclose	..... Drivers
Karina Sax	..... Audience Member
Ron James	..... Motorcycle Cop
Ron James	..... Cop in Car at ITAR
Bill Stewart	..... Stunt Cop
Mike Langlois	..... Stunt Double for the Old Doctor
Charles Andre, Jamie Jones	..... Stunt Double for the Doctor
Dawn Stouffer	..... Stunt Double for Dr Grace
Michael Crestjo	..... Stunt Double for Chang Lee
Fred Perron	..... Stunt Double for the Master
Alex Green, Charles Andre, Jacob Ripp, David Jacox	..... Stunt Drivers

Right:

Stand-ins for the cast are used to prepare the shooting of a scene.



CREDITS

Edited by Patrick Lussier
 Production Designer Richard Hudolin
 Director of Photography: Glen MacPherson, CSC
 Music by John Debney
 Additional Music by John Sponsler and Louis Febre
 [credited as Louis Serbe]
 Executive Producer: Alex Beaton
 Executive Producer: Philip David Segal
 Produced by Peter V Ware
 Based on the original series broadcast on the BBC³
 Written by Matthew Jacobs
 Directed by Geoffrey Sax
 Executive Producer for the BBC: Jo Wright
 Visual Effects Producer: Tony Dow
 Co-Producer: Matthew Jacobs
 Production Manager: Fran Rosati
 First Assistant Director: Patrice Leung
 Second Assistant Director: David Klohn
 Casting by Beth Hymson-Ayer, CSA
 Casting by Trish Robinson (Vancouver)
 Extras Casting: James Forsyth
 United Kingdom Casting Consultants:
 John & Ros Hubbard
 Costume Designer: Jori Woodman
 Art Director: Bridget McGuire
 Property Master: Dan Sissons
 Set Decorator: Cynthia Lewis
 Construction Coordinator: Derick MacLeod
 Camera Operator: Randal Platt
 First Assistant Camera: Greg Fox
 Second Assistant Camera: Nick Watson
 Gaffer: Drew Davidson
 Special Effects Coordinator: Gary Paller
 Additional Editing by Daria Ellerman
 Key Grip: Dave Gordon
 Make-Up: Joann Fowler
 Hairstylist: Julie McHaffie
 Sound Mixer: Gordon W Anderson
 Location Manager: Ed Nesling
 Script Supervisor: Jessica Clothier
 Head Accountant: Beverley Wiens
 Head Painter: Barry Kootchin
 Production Coordinator: Sandra Palmer
 Stunt Coordinators: JJ Makaro, Fred Perron

Transportation Coordinator: Dennis Houser
 Driver Captain: John Oliver
 Visual Effects by Northwest Imaging & FX
 Visual Effects Supervisor: Eric Alba
 Visual Effects Coordinator: Marush Kushniruk
 Sound Supervisor: Jacqueline Cristianini
 Still Photography: Joe Lederer, Doane Gregory
 First Aid/Craft Service: Jim Rankin
 Filmed on Location in British Columbia, Canada
 Sincere appreciation to the
 Motion Picture Studio Production
 Technicians IATSE Local 891 Vancouver, Canada
 Cameras by Clairmont
 BBC Worldwide Ltd and MCA Television Limited
 © 1996
 Distributed Through BBC Worldwide
 Distributed Through Universal Television
 – An MCA Company

³ On US/Canadian transmission

Below:
 Filming inside
 the TARDIS.



Profile

PAUL MCGANN

The Doctor

"Sylvester McCoy now calls me the George Lazenby of the Time Lords! So that's it – famous for two hours!"

So joked Paul McGann about his potentially sole appearance as the Eighth Doctor, interviewed by *Doctor Who Magazine's* Simon Gerard while the actor waited for Fox/Universal's options

on his talents to expire at the end of 1996. Yet McGann's association with the role would go much further.

He was born Paul John McGann on 14 November 1959 in Kensington, in inner-city Liverpool. Father Joe was a metallurgist in a factory who had married Clare (née Clara Green) in 1956; she later became a nursery teacher. The second of five children, eldest brother Joseph was born 1958, followed by Paul, Mark, Stephen and sister Clare. Their parents briefly divorced in the 1970s but were reconciled.

McGann remembers watching William Hartnell as the Doctor in his childhood and even saw Peter Cushing starring in *Daleks' Invasion Earth 2150 A.D.* (1966) at Liverpool's Futurist cinema, aged seven.

Later attending the all-boys Cardinal Allen Grammar School,

Liverpool, McGann won many female leads in school drama productions. Though he enjoyed acting, he trained to be a track and field athlete.

The school's deputy head encouraged him to audition for RADA, although McGann felt he gave terrible readings from *Richard III* and *My Fair Lady*. At 17 he was working in a shoe shop when he won his grant place at RADA. He graduated in 1981 after winning the school's Vanbrugh Award.

Theatre work began with two productions at the Haymarket Theatre, Basingstoke; *Much Ado About Nothing* (March-May 1981), followed by Beatles biography *John, Paul, George, Ringo and Bert* (May-June 1981) in which he starred as George Harrison. McGann fell for assistant stage manager Annie (Anne-Marie) Milner and they would marry in 1996.

There was a spell with Nottingham Playhouse in 1981, appearing in *Piaf*, as John the Baptist in *Godspell*, and taking the title role in *Cain*.

When he and his three brothers joined musical *Yakety Yak!* (1982/3), the press began to notice this talented family. The play transferred to the West End's Astoria and the boys released single *Shame About the Boy* in September 1983 as The McGanns. Paul had further solo stage success with *The Genius* (1983, Royal Court) and *Loot* (1984, Ambassador's, London).

His TV debut had come in *Play for Today* entry *Whistling Wally*, transmitted 6 April 1982. Some drama documentaries followed; *Russian Night... 1941* (1982), *Two Weeks in Winter* (1982), a *Panorama* dramatisation of martial law in Poland, and as Graham Gaskin in *Gaskin* (1983), chronicling a Liverpool orphan's life in state care.

His big TV break came, aptly, in *Give Us a Break* (1983/4) starring as backstreet snooker player Mo Morris. This sporting



connection saw McGann present the winning trophy for BBC2's 1984 *Pot Black* snooker competition.

His starring role as Percy Toplis in Alan Bleasdale's controversial drama *The Monocled Mutineer* (1986) made his name. The dramatisation of the 1917 Etaples Mutiny put McGann on the cover of the *Radio Times* and was attacked by the Conservative government for left-wing bias. The *Daily Express* wrote, 'Paul McGann's charismatic portrayal of mutineer Percy Toplis deservedly establishes him as a star.'

As *The Monocled Mutineer* aired, McGann completed filming on an unassuming independent British movie; *Withnail and I* (1987) which would become a cult classic. Though perhaps outshone by the manic performance of Richard E Grant as Withnail, McGann, co-starring as 'I' AKA Marwood, remains an important part of its persisting success.

Now a hot property, McGann was choosy about further TV roles, slightly uncomfortable with the 'fervour' whipped

Above: Paul McGann in an early television role in *Gaskin*, in 1983.



Above:
In *Give Us a
Break* in 1983.

up by *The Monocled Mutineer*. He limited his small-screen work to single dramas for a time; *Screen Two* efforts *Cariani and the Courtesans* (1987) and *Drowning in the Shallow End* (1990), an adaptation of *The Importance of Being Earnest* (1988) and Ruth Rendell mystery *Tree of Hands* (1989). He also read Jackanory's telling of *The Whipping Boy* (1989).

Though touted as a new British film star, much of his work in POW drama *Empire of the Sun* (1987) and *Alien³* (1992) ended up on the cutting room floor. He received star billing however in Ken Russell's adaptation of *The Rainbow* (1989), city trading thriller *Dealers* (1989) and medical thriller *Paper Mask* (1990).

Domestic movie-making slowed but McGann still enjoyed much television work including black comedy *Nice Town* (1992). Fate struck however when after winning the title role in military costume drama *Sharpe* (1994) McGann suffered a serious knee injury in a crew football match. Out of action for months, there was no option but to recast with Sean Bean. McGann didn't work for almost a year.

Brothers Mark and Stephen appeared alongside Paul in internationally co-produced TV movie *Catherine the Great* (1995) but this too was ill-fated, as the tabloid press hounded McGann, alleging he was having an affair with co-star Catherine Zeta-Jones, which coloured his dealings with the press.

There was soon a happier project for him and his family, Irish historical drama *The Hanging Gale* (1995). All four McGann brothers starred and co-produced.

McGann's route to *Doctor Who* had begun back in Spring 1994. He was initially reticent when the series was first put to him; "Much as I loved *Doctor Who* as a kid, I felt I could no sooner play him than I could play, say, Prince Charles," he later confided to *Doctor Who Magazine's* Gary Gillatt.

His brother Mark had screen-tested alongside the likes of John Sessions and Anthony Head in early March 1994 but though shortlisted Paul McGann was in the US and unavailable for interview. By autumn 1994, he was finally tested on video, during a filming break in *The Hanging Gale*. The audition used John Leekley's myth-heavy draft script, with McGann's Doctor reacting to the news that the Master was his brother.

Redirected towards a 'back-door pilot' script by Matthew Jacobs, by June 1995 official press releases stated the project was definitely greenlit but as yet without a star. The final casting decision was made only two weeks before filming began, with sets and props already being built.

As Christmas 1995 approached, BBC executive producer Jo Wright helped persuade McGann to sign up. Heavy contractual commitments on the Fox/Universal side could potentially tie him to working in the United States for seven years. In another *Who* connection, his then-agent was Janet Fielding, one-time assistant

to the Fifth Doctor, Tegan. McGann's casting was officially announced 10 January 1996, by which time he was already en route to Vancouver for filming. The BBC had held a secret photocall two days earlier at the Longleat *Doctor Who* exhibition.

Producer Philip Segal was horrified to find McGann arrive crop-haired, having just played SAS officer Corporal Chris Ryan in the TV movie *The One That Got Away* (1996). Segal's vision was for a romantic, foppish, Byronic hero with unkempt long hair, as McGann had possessed at his 1994 test, and the actor was fitted with a wig.

McGann's Doctor indeed appeared a more romantic hero than ever seen before, and a scene with him kissing companion Grace Holloway proved controversial with some fans. "The first kiss isn't a licentious thing; it's all very innocent," McGann explained in 1996. "The Doctor has just realised who he is, he's jubilant and gives Grace a kiss. That's all it is. If there's going to be some sort of emotional side to the Doctor that comes to the fore, then it gives the whole film another level."



Left:
In *The Hanging Gale* in 1995.

The resulting TV Movie rated well when shown on Bank Holiday Monday 27 May, pulling over nine million viewers, but failed in the one market it had to succeed: the US. Thus McGann's tenure looked to be over inside two hours.

The Eighth Doctor continued with McGann's face in licensed tie-in adventures in BBC Books, in a *Radio Times* comic strip to March 1997 and as *Doctor Who Magazine's* current comic-strip incarnation for nine years until the eve of the revived series.

The actor obviously had no working association with these spin-offs but in January 2001 he finally returned as the Doctor in a new series of audio adventures for Big Finish, first recorded 18 May 2000. Début release *Storm Warning* introduced assistant Charley Pollard (played by India Fisher) and selected adventures were later transmitted on BBC radio from 2005-9.

He starred in a webcast remake of lost story *Shada* (2003) and a 'second phase' of audios began with Sheridan Smith as companion Lucie Miller from 2007.

The shy McGann was reticent to attend conventions until persuaded by Big Finish executive producer Jason Haigh-Ellery to appear at the 40th Anniversary Panopticon

Left:
As Percy Toplis in *The Monocled Mutineer* in 1986.

event in London in November 2003, where he received a rapturous reception.

Post-*Doctor Who*, McGann's career flourished as a television leading man. He was Eugene Wrayburn in *Our Mutual Friend* (1998), while other costume roles included two seasons of *Hornblower* (2002/3) as Lieutenant Bush and Stevenson's *Kidnapped* as redcoat villain Colonel MacNab (2005).

He starred in thriller mini-series *Forgotten* (1999), *Sweet Revenge* (2001), *Blood Strangers* (2002), *Collision* (2009) and *A Mother's Son* (2012).

Standout parts include environmental serial *Nature Boy* (2000), dysfunctional family drama *True Dare Kiss* (2007), and as human rights lawyer Mark North in *Luther* (2010/11). In BBC series *Fish* (2000)

Below:

In *Our Mutual Friend* in 1998.



he starred as employment lawyer Jonathan Vishnevski.

A number of one-off TV guest roles came in popular series *Poirot* (2003), *Sea of Souls* (2006), *Marple* (2006), *Jonathan Creek* (2010), *Waking the Dead* (2011), *New Tricks* (2011), *Ripper Street* (2013) and *The Musketeers* (2016). As well as appearing in Jimmy McGovern's *Moving On* (2013) he directed two episodes.

He narrated much factual programming, including wildlife documentary *Animal People* (1999), *Like a Hurricane: the Alex Higgins Story* (2001) and hospital docu-soap *Trauma* (2006). He provided voicework to animations such as *Otherworld* (2005).

His film career was fitful but still took in British action thriller *Downtime* (1997), crime drama *My Kingdom* (2001), comedy *Hotel!* (2001), alongside future Doctor Peter Capaldi, Anne Rice vampire sequel *Queen of the Damned* (2002) and comedy *Lesbian Vampire Killers* (2009). He gave a noteworthy, improvised performance as an embittered racist in the tough *Gypo* (2006).

More stage highlights include co-starring with Helen Mirren in *Mourning Becomes Electra* (2003/4, National Theatre), Euripides' *Helen* (2009, Globe Theatre, London) and a modern-dress *Three Sisters* (2014, Southwark Playhouse, London).

McGann's wife Annie became an interior designer; the couple lived in Bristol and had two sons Joseph (born 1988) and Jake (born 1990), but divorced in 2006. Jake took up acting, and appeared in Big Finish audios starring his father; *Immortal Beloved* (2007), *The Girl Who Never Was* (2007) and as the Doctor's great-grandson Alex in *An Earthly Child* (2009).

Despite his single TV appearance, in the revived *Doctor Who*, the Eighth Doctor was acknowledged with a sketch drawing in John Smith's notebook in *Human Nature*

[2007 – see Volume 56] and would later be seen many times in flashback footage.

McGann at last returned to play the Doctor on screen for a second time in the BBC online anniversary minisode *The Night of the Doctor* (2013). Filmed over two days and with a screentime of under seven minutes, it was released on 14 November. McGann, dishevelled and battle-scarred, and wearing a battered, buccaneering version of his TV outfit, regenerated into the War Doctor (John Hurt), as a prequel to *The Day of the Doctor* [2013 – see Volume 75]. Three years later, the minisode had been viewed just shy of five million times.

Online fan petitions have demanded more TV adventures for the Eighth Doctor. Following the minisode, McGann told *Doctor Who Magazine's* Benjamin Cook: “I don’t expect ever to be involved again. But I expect I’ll be surprised one day by something... You can never say never with this thing.”

In anniversary spoof *The Five(ish) Doctors Reboot* (2013) McGann sent himself up as a permanently busy actor who promised he would appear in a reunion special, “work permitting”.

By 2017, McGann had played the Doctor in over 90 audio adventures. The series brought a new costume in 2012, created by New Zealand fans to McGann’s concepts, the only time the actor had any say in his appearance. His leather naval-style pea coat matched a new, tougher character



approach, suggesting a bridge between the TV Movie Doctor and Christopher Eccleston’s Ninth Doctor.

Now accompanied by Nicola Walker as Liv Chenka, Big Finish ranges include *Dark Eyes* (2012-14), *Doom Coalition* (2015-17) and an appearance in *The Diary of River Song* (2015).

In one form or another, Paul McGann played the Eighth Doctor for over 20 years. As he told Benjamin Cook in 2014, he finally felt some form of validation:

“All those years since ’96 where perhaps I thought... that the Eighth Doctor, by dint of the failed TV pilot... was only tolerated in the scheme of things. There’s no doubt now, in my mind, that the Eighth Doctor is part of it, that he’s right in there at the heart of it. He has earned his place, and that’s really gratifying.” ■

Above:

A return to the role of the Eighth Doctor in *The Night of the Doctor*, part of *Doctor Who's* 50th anniversary celebrations.

Left:

The redesigned Eighth Doctor for the audio dramas.



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DOCTOR WHO
[THE TV MOVIE]

In a bid to steal the Doctor's remaining lives, the Master causes the TARDIS to be diverted to Earth at the turn of the century. There, following his regeneration, the Doctor joins forces with Grace Holloway to thwart the Master's plan and save the world.

